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NEWSPAPER

IN MUSIC NEWS



**10,000 Maniacs Are Back With A Geffen CD**

PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 10, 1997

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**blur**

the new album featuring "Song 2"

## Top Jazz Talents Celebrate Monk On N2K Album

■ BY CHRIS MORRIS

LOS ANGELES—Jazz bassist Ron Carter, who performed briefly with pianist/composer Thelonious Monk in 1962, says there are abiding reasons why Monk's works remain a cornerstone of the jazz repertoire nearly 80 years after his birth.

"His songs are the library of jazz," Carter says. "His songs have the substance and the vitality and the trueness to have passed through several stages of jazz and still

(Continued on page 82)

## Anglo-Dutch Link Of Royalty Groups Sets EU Precedent

■ BY JEFF CLARK-MEADS

LONDON—Europe's authors' bodies are forging a new pattern for business in the 21st century.

Not only are the mechanical royalty collection societies now putting the seal

**buma stemra**

on a cease-fire ending their most bitter conflict, but a new Anglo-Dutch alliance is set to make unprecedented use of the European Union's single market. This cross-border link is the first time two societies have agreed to act in concert and, if successful, is likely to be the precursor to a range of liaisons in the same mold. At first instance, it should also create a power-

(Continued on page 76)

## Road, TV Key In Virgin Plan For Winwood's '7'

■ BY MELINDA NEWMAN

NEW YORK—Steve Winwood will be creating a lot of traffic on the road in coming months to support "Junction 7," his first solo release since 1990's "Refugees Of The Heart." The album will be released June 2 by Virgin Records worldwide, except for the U.S., where it will come out June 3.

"In terms of our strategy, it's just a matter of getting people out to see him, because he's an amazing live performer," says Nancy Berry, executive VP of Virgin Music Group

Worldwide. "With all the shows he's doing, whether they be clubs or festivals, what we really wanted to put together on a worldwide basis was a plan for people to see Steve live."

And in cases where people can't get out to see Winwood, Virgin hopes to bring him to them via a slew of TV appearances.

"We feel like we really kicked off the album campaign, performance-wise, with his appearance on 'VH1 Honors' in April," says Berry. He's also scheduled to appear on "Late Show With David Letterman" June 3 and

(Continued on page 79)



WINWOOD

## U.K. Acts Ready Release Of Highly Anticipated Sets

**U.K.'s Kitchenware Hosts Prefab Sprout's Return**

■ BY PAUL SEXTON

LONDON—It took Prefab Sprout more than a decade to build a reputation as one of the U.K.'s most popular



PADDY McALOON OF PREFAB SPROUT

and cultured rock bands, culminating in the top 10 success of 1990's "Jordan: The Comeback." Now its audience is at

(Continued on page 83)

**Capitol, Parlophone Are Confident In Radiohead**

■ BY PAUL SEXTON

LONDON—One of the U.K.'s most singular modern rock bands is ready to return with the album that Capitol and



RADIOHEAD

Parlophone executives feel "could change the way records are marketed." Such is the level of confident anti-

(Continued on page 83)

## IFPI Stats Show Top 10 Markets Were Flat In '96

■ BY ADAM WHITE

LONDON—Authoritative new figures published April 29 by the International Federation of the Phonographic Industry (IFPI) confirm that, cumulatively, the world's 10 largest music markets did not grow in 1996.

The results can also be seen as the "official" start of a period—perhaps to last several years—in which global competition between the major record

(Continued on page 74)

## Billboard Latin Awards Honor Vets, New Acts

■ BY SANDRA SCHULMAN

MIAMI—The eighth annual Billboard International Latin Music Conference culminated April 30 with the fourth



SHAKIRA



IGLESIAS

annual Latin Music Awards, which presented kudos to new and established artists and gave special recognition to community-minded members of the Latin music industry.

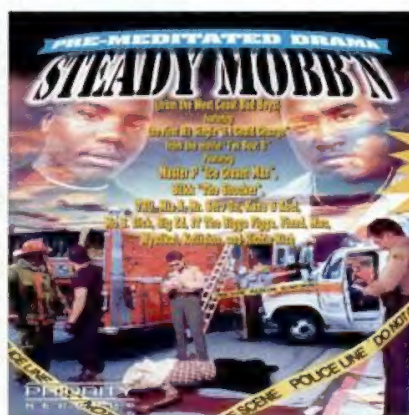
Held at the historic Gusman Theatre here, the awards show was hosted

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The Billboard Spotlight  
**Blues**

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## No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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## CLASSICAL CROSSOVER

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## NEW AGE

★ IN THE MIRROR • YANINI • PRIVATE MUSIC

# P'Gram Sees DVD Profit By End Of '97

## Its First Film Releases Due In Stores Next Month

BY SETH GOLDSTEIN

NEW YORK—DVD is catching on so quickly among early adopters that PolyGram Video president Bill Sondheim predicts the software vendor will turn a profit on its investment—including mastering, replication, and national distribution—by the end of the year.

"We may be vastly underestimating demand out there," Sondheim says.

More than 10,000 copies each of PolyGram's first releases, which include "Fargo," "Four Weddings And A Funeral," "Dead Man Walking," "Portrait Of A Lady," "The Usual Suspects," and "U2 Live From Sydney," arrive in stores throughout the U.S. on June 24 at prices likely to range from \$25 for sell-through to \$100 for rental. Last month, parent Philips Electronics began delivering players carrying a suggested list of \$549.

Hardware and software are coming together in a 7-foot kiosk that PolyGram will have in stores this summer and fall. It holds a demo player, a 27-inch television set, a selection of PolyGram discs, three rental machines, and explanatory materials. At \$19.95 for a two-night rental of a player and movies, retailers can earn back their investment—which observers estimate will cost them about \$3,000—in a year, Sondheim claims.

"It's a chance to try before you buy," he adds. The current Warner displays carry a full selection of titles but do little to explain DVD to browsers.

Sondheim says the initial response from video chains has been strong, and he's hoping to cement kiosk deals at the National Assn. of Video Distributors' annual conference Saturday (3)-Wednesday (7) in Indian Wells, Calif. Wholesalers are key to PolyGram's program, he emphasizes.

Stores receive a \$25 bounty for each renter who decides to buy a Philips player, ordered via an 800 number directly from the manufacturer or bought from a nearby consumer electronics dealer. "[Video retailers] don't have to be a hardware-stocking operation," Sondheim says.

Philips sells to some 20,000 outlets, but most won't be getting DVD players until later this year when the units it is making are delivered. Toshiba is the source for now.

Sondheim is exuberant about DVD's potential, based on PolyGram's consumer research and the hardware and software sales since the format was introduced less than three months ago. "It's well beyond expectations," he maintains. The level of activity anticipated in the six to 12 months

has been reached "in six to 12 weeks."

The Consumer Electronics Manufacturers Assn. reports dealers took shipment of 35,621 machines through mid-April. Trade sources indicate consumers have bought nearly 50,000 discs, mostly Warner Home Video-distributed titles.

Warner, the prime supplier, limited its DVD rollout to seven key markets and has made it clear it won't significantly broaden its reach until some or all of the holdout studios—Disney, 20th Century Fox, Universal, and Paramount—commit to the format. Nevertheless, Sondheim thinks demand is pushing the Warner strategy toward imminent change. The decision to go national "will come down shortly," he predicts. "It's a gut feeling I have."

For all of Sondheim's enthusiasm, however, sources wonder why PolyGram hasn't moved even faster. One executive familiar with DVD questions whether the company can stick to a schedule that has slipped on occasion.

Philips and PolyGram "misread the signals about the settling of contentious issues,"

Sondheim acknowledges, referring to copy protection and regional coding standards that are still being argued by the Hollywood holdouts and the computer industry. Moreover, he says, "I don't think we realized the steepness of the learning curve" that had to be climbed by PolyGram before he was confident of the quality of DVD output.

PolyGram discs are being mastered, for \$25,000-\$50,000 per title, and replicated in Germany, while Philips is adding a DVD line to its CD facility in Kings Mountain, N.C.

Sondheim admires Warner's approach—"They're leading the charge"—but not its DVD packaging, the paper-and-plastic "snapper" box developed by Warner Media Services. He maintains that consumers ultimately will reject its "looks, feel, and [lack of] durability." Although Sondheim won't confirm a deal, Laserfile in Englewood, N.J., is PolyGram's choice.

Promotional copies of "Fargo" in the all-plastic Laserfile jewel box have been circulated in advance of the formal announcement that Laserfile is being chosen.

## Fox Bolsters Presence In Kid Vid Market With New Budget Line

BY EILEEN FITZPATRICK

LOS ANGELES—20th Century Fox Home Entertainment is banking on the success of its sister company, Fox Children's Network, to raise its profile in the kids' video market.

On July 29, the video unit will debut a new branded budget line called Fox Kids Video offering a variety of product priced at \$5.98 and \$9.98.

The flagship product in the line will be television shows from the Fox Children's Network, including "Spiderman," "Beetleborgs," "Life With Louie," and "The Tick."

Other popular titles outside the network web include "Dr. Seuss," "Where's Waldo," and "Garfield."

Outside of the successful "Wallace And Gromit" titles from CBS/Fox and BBC Video, which had three spots on the Top Kid Video chart last issue, Fox has struggled to break through the clutter of the kids' marketplace. Among Fox's competitors in the kids' market are Disney, the Lyons Group with its Barney line, and Universal with the

"Land Before Time" series.

The supplier, however, has recently made some inroads with "Saban's Beetleborgs" and "Goosebumps." But each is aimed at the preteen market, and both are new properties still building an audience. "Beetleborgs" is very strong at toy stores, says Fox senior VP of marketing Brad Kirk, "but it's not a great seller at Tower Video."

"Goosebumps: The Werewolf Of Fever Swamp" was No. 5 on the Top Kid Video chart last issue and "Saban's Beetleborgs: Curse Of The Shadow Borg" debuted at No. 12.

Unfortunately for Fox, no new "Wallace And Gromit" titles are in production.

Fox Kids Video will also consolidate Fox's other children's product from CBS Video, CBS/Fox Video, BBC Video, Saban Home Entertainment, Marvel Entertainment, and HarperCollins under one umbrella.

Kirk says that the low price points of the line were determined by current market standards. "This is not a fire sale," says

(Continued on page 66)

## THIS WEEK IN BILLBOARD

### MAKING AN IMPACT

Independent R&B retailers showed up in record numbers at Impact's Super Summit XI conference, where they opened lines of communication with distribution presidents and discussed ways of improving business. R&B editor J.R. Reynolds reports. **Page 51**

### BROADCAST ASSIST

Companies like Arbitron and Strategic Media Research are improving their research programs to give radio programmers the latest and most complete information. Doug Reece has the story. **Page 67**

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Billboard Music Group

# Berman To Exit As RIAA Chief Rosen Expected As Eventual Successor

BY BILL HOLLAND

WASHINGTON, D.C.—Jason S. Berman is planning to step down from his post as chairman/CEO of the Recording Industry Assn. of America (RIAA) by year's end, according to industry sources.

Sources say that Berman, 59, may stay on at the RIAA as a consultant or as an ex-officio executive in international trade issues.

RIAA president/COO Hilary Rosen is expected to step into the CEO role "in a few months," according to the sources, and may take over the chairman title before the end of the year (Billboard Bulletin April 30).

## ASCAP, BMI, SESAC Set Group License Deal With NLBA

NEW YORK—All three major U.S. performance right groups—ASCAP, BMI, and SESAC—have reached a new group music license agreement with the National Licensed Beverage Assn. (NLBA), which represents the on-premise licensed beverage industry.

Retroactive to Jan. 1, the new agreement, covering fees for all music sources from the three groups, will be administered by the NLBA, which will offer the agreements to current and new members as a "single, comprehensive performing rights licensing package," according to a joint statement issued April 25 by all parties to the negotiations.

Each NLBA member, however, may retain the option to enter individual ASCAP, BMI, or SESAC licenses at non-discounted rates.

The new agreement, the first of its kind, avoids what may have shaped up to be "a complicated legislative process," say the parties.

The three performance right groups remain in contention with the National Restaurant Assn. (NRA) over the issue of the licensing of music by NRA members. That association has taken its case to Congress over the last few years for relief in what advocates on the Hill refer to as the Fairness in Music Licensing Bill. In the view of rights groups, the agenda posed by NRA members, as reflected in the pending legislation, would cause a severe erosion of copyright protection if given legislative sanction.

The long-pending bill, H.R. 789, introduced by Rep. James Sensenbrenner, R-Wis., would exempt such locations as restaurants, bars, and taverns from having to pay fees for so-called "incidental" radio and TV background music played for the enjoyment of customers (Billboard, May 18, 1996).

Although the NLBA and the larger NRA have many mutual members, they differ in that all of NLBA's members are licensed to sell alcoholic beverages in restaurants or elsewhere, while NRA members include restaurants that may not hold liquor licenses.

At the NRA, Elaine Graham, senior VP of government affairs and membership, says the association will continue to seek legislative remedy because "the agreement disregards most issues in the pending federal legislation, including the most important issue, which can only be resolved by the Congress. That issue is the fact that music licensing fees can only be reviewed in one court in New York City. This is why we support legislation which allows local arbitration."

IRV LICHMAN

In another RIAA move, Cary Sherman, a senior partner at Arnold & Porter law firm here, will join the trade group as senior executive VP/general counsel May 19. The announcement was made by his firm April 29.

Sherman has worked on RIAA legislative issues since the 1980s; he replaces David Leibowitz, who left the group last month (Billboard Bulletin, March 6).

The RIAA declined to comment on the expected changes.

Berman has led the industry trade group since Feb. 1, 1987. Rosen was one of Berman's first executive staff choices. She was hired as the group's first in-house government relations director within weeks of Berman's appointment.

Rosen previously ran her own government relations business briefly after working with the Liz Robbins Associates lobbying firm here in the early 1980s. At that time, she represented music publisher concerns on an early version of performance right legislation.

Rosen was promoted to her current position in May 1996. Since then, she has guided most of the RIAA's day-to-day policy operations and its relationships with its member companies.

One source says, "This transition has been (Continued on page 75)

# RIAA Fights Changes To WIPO Treaties U.S. Cos. Seek Online C'right Exemptions

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) will fight attempts by U.S. online and telephone companies to modify upcoming legislation to include exemptions for online copyright infringement.

The contested legislation is required to ratify and implement the recently negotiated World Intellectual Property Organization (WIPO) copyright treaties in the U.S. (Billboard, Dec. 28, 1996).

The new WIPO treaties, due to appear before Congress in two weeks for ratification and implementation, extend copyright protection in the digital era. They include new prohibitions on "black box" circumvention of encrypted codes and anti-copying devices. In order to have the treaties implemented in the U.S., Congress must pass legislation detailing how the treaties will apply to existing U.S. laws.

Neither the treaties nor the implementation legislation contain language that details online liability. Rather, the language calls for each country to address the issue separately as it wishes.

# Mechanical Rights Dispute Ending In EU

BY JEFF CLARK-MEADS

LONDON—The most bitter dispute in the history of mechanical rights in Europe is on the verge of a resolution.

The two sides in the war over direct distribution—the major music publishers and the European Union's mechanical royalty collecting societies—hammered out a new-look agreement at an all-day meeting April 29 in Paris.

The deal they approved is the intended final version of the Cannes Accord, which was the beginning of the end of Europe's mechanical rights war.

The Cannes Accord, agreed to at a meeting held in proximity to this year's MIDEM (Billboard, Feb. 1), was intended to solve the problems caused by direct distribution.

This system was introduced by the U.K.'s Mechanical Copyright Protection Society in the spring of 1996. It caused rancor because it deprived the group's sister societies on the European continent of traditional revenue

# USTR Places EU, Other Countries On Sec. 301 List

WASHINGTON, D.C.—U.S. Trade Representative (USTR) Charlene Barshefsky announced April 30 that nine countries and the European Union have been put on the "priority watch list" under section 301 of the U.S. trade law for their intellectual property protection practices and their refusal to give market access to U.S. companies.

Argentina, Ecuador, Egypt, Greece, India, Indonesia, Paraguay, Russia, Turkey, and the EU made the section 301 list. A nation given "priority watch list" status is reviewed by the USTR after six months, after which trade sanctions can be imposed.

China, which was on the brink of a trade war with the U.S. last year because of its rampant CD piracy, had made "significant progress" in tightening its enforcement policies, according to Barshefsky, and was placed on a "section 306" list.

That list calls for close monitoring and allows the U.S. to impose sanctions immediately without any new investigation should piracy of sound recordings, movies, and business computer software once again

(Continued on page 66)

At a briefing April 29, Hilary Rosen, RIAA president/COO, said that the online services were trying to "hold the treaties hostage," and added that they "want to use the ratification as a vehicle for another agenda," which is "to take away responsibility of commercial online interests for copyright protection. That is wrong, and we will oppose it."

Rosen said that the liability concerns of online and telephone companies should be addressed separately. "We don't want them to have opportunity without responsibility."

The news follows a February announcement by the Ad Hoc Copyright Coalition, which includes online and telephone companies, that it would oppose the treaties because liability "must reflect the degree of control that each party has in determining the content of each message or communication."

Repeated negotiations between administration officials and members of the coalition have failed. According to a spokesman at the U.S. Department of Commerce, "The last one looked like there might be a compromise, but it broke down."

BILL HOLLAND

streams.

The Cannes Accord said that direct distribution would be dismantled in return for increased efficiency from the continental European societies.

The Cannes agreement said that the continental societies' average commission rate of 8.34% of mechanicals revenue should be reduced to 6.9% by July of this year, to 6.2% by the end of 1998, and to 6% by July 2000.

Crispin Evans, director of legal and business affairs for PolyGram International Music Publishing, says the new document replaces the 6.9% figure agreed on in Cannes with 7.1% and moves the 6.2% to 6.27%.

"The meeting was very positive," says Evans, "and there was pretty much an agreement. There were one or two concessions made by the publishers, but this document is satisfactory to all publishers."

A spokesman for German collecting society GEMA says, "The contract is ready to be signed."



# her songs...their voices

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**Rosanne Cash** "Save The Country" • **Jane Siberry** "When I Think Of Laura Nyro"  
**Beth Nielsen Chapman** "Stoney End" • **Lisa Germano** "Eli's Comin'"  
**The Roches** "Wedding Bell Blues" • **Sweet Honey In The Rock** "And When I Die"  
**Patty Larkin** "Poverty Train" • **Jonatha Brooke** "He's A Runner" • **Holly Cole** "Sweet Blindness"  
**Leni Stern** "Upstairs By A Chinese Lamp" • **Dana Bryant** "Woman's Blues"

# nyro

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*"Her music exploded pop song conventions in a feverish search for emotional truth."* **New York Times**

*"She left behind an indelible imprint on pop."* **USA Today**

*"She was an intense and lyrical singer/songwriter whose free-form musical emotionalism captured for many the passions of the 1960s and 1970s."* **Time**

*"She helped to create the confessional genre of songwriting."* **Newsweek**

*"She expanded the boundaries of pop music a little and forever."* **The London Times**



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# Ticketmaster, Microsoft In Legal Battle Lawsuit Concerns Links Between Web Sites

■ BY BRETT ATWOOD

LOS ANGELES—A legal battle between industry giants Ticketmaster and Microsoft Corp. could shake up the common practice of establishing links between commercial World Wide Web sites.

Ticketmaster filed suit April 28 against Microsoft, alleging illegal use of the Ticketmaster name and trademark on Microsoft's recently launched Sidewalk city guide site for Seattle (<http://seattle.sidewalk.com>), which contains a link to the Ticketmaster Online home page (<http://www.ticketmaster.com>) (Billboard Bulletin, April 30). The site also contains detailed concert listing information, including ticket prices, ordering information, and venue maps.

The suit, filed in the U.S. District Court of the Central District of California, reads: "By accessing Ticketmaster's live event information and services without Ticketmaster's

approval, and by prominently offering it as a service to their users, Microsoft is feathering its own nest at Ticketmaster's expense. It is, in effect, committing electronic piracy."

Ticketmaster has demanded that Microsoft cease and desist from its unauthorized use of Ticketmaster's name and seeks an unspecified amount of money for damages, injunctive relief, and attorney's fees.

"We've asked them politely to drop the links, but they have refused," says

Alan Citron, Ticketmaster senior VP of multimedia. "Microsoft's response to this is to scare people into thinking we are out to challenge the open architecture of the Internet, but this has nothing to do with that. Microsoft has taken it upon themselves to create a relationship with us that does not exist."

A spokeswoman for Microsoft was not available for comment at press time.

(Continued on page 83)



**Big Night With Big House.** MCA Nashville act Big House visits with label executives following its show at Brownies in New York. The Southern California-based band's self-titled debut album features a unique mix of country and soul. Pictured in the front row, from left, are Sonny California, harmonica player/percussionist, and Tony Brown, president, MCA Nashville. Shown in the middle row, from left, are Tanner Byrom, drummer; Mel Lewinter, vice chairman/COO, Universal Music Group; Monty Byrom, guitarist/singer; Bruce Hinton, chairman, MCA Nashville; and David Neuhauser, guitarist. Pictured in back, from left, are guitarist Chuck Seaton and bassist Ron Mitchell.

## Metromedia Deal To Boost MGM Catalog

■ BY SETH GOLDSTEIN

NEW YORK—MGM hopes to conclude its \$573 million acquisition of Metromedia International Group's entertainment subsidiary this summer.

As part of the deal, trade observers expect MGM Home Entertainment to absorb Metromedia Entertainment Group Home Video and the outside labels it is under contract to distribute. The exodus of Metromedia staffers could begin in 60 days, sources say.

For MGM Home Entertainment, the purchase will restock a catalog that shrinks drastically in 2001, the year Time Warner regains full control of some 3,000 movies. At that time, "there's no question Time Warner will have the largest library in the world," says an observer.

Turner Broadcasting, bought by Time Warner last year, acquired the MGM catalog, including pre-1950 Warner Bros. features, in 1986 and then licensed the home video rights

(Continued on page 85)

## Sinatra Awarded Congressional Medal Of Honor

■ BY BILL HOLLAND  
and BRADLEY BAMBARGER

WASHINGTON, D.C.—Frank Sinatra will soon add a Congressional Gold Medal to his singular list of achievements. The medal is Congress' highest civilian award, with past honorees ranging from George Washington



SINATRA

(Continued on page 82)

## ASCAP Film & TV Awards Honor Mandel, Wise, Others

■ BY GINA VAN DER VLIET

LOS ANGELES—Composer Johnny Mandel took home the Henry Mancini Award in recognition of achievement that significantly advances the art of film and TV music composition at the 12th annual ASCAP Film & Television Awards, staged April 29 at the Beverly Hilton Hotel here.

The award, which replaced the Golden Soundtrack Award last year in honor of the late composer, was presented to Mandel by ASCAP president/chairman Marilyn Bergman and movie director Robert Altman.

Mandel is best known for "Suicide Is Painless (Theme From M\*A\*S\*H)" and "Shadow Of Your Smile," from the movie "The Sandpiper," which won him an Academy Award. Others works by Mandel include compositions for the films "The Americanization Of Emily," "Being There," and "The Russians Are Coming! The Russians Are Coming!"

The ceremony also included the presentation to director Robert Wise of the first Opus Award, which recognizes directors who make music an important part of motion pictures. His credits include such classic gems as "West Side Story," for which he won an Academy Award, and the Rodgers and Hammerstein musical "The Sound Of Music." Wise also won an Academy



Award for editing "Citizen Kane."

In other categories, composers James Newton Howard and Jonathan Wolff each walked away with three honors. Newton Howard received awards for his work on TV's "E.R." and the films "Primal Fear" and "Space Jam."

Continuing his winning streak from last year, Wolff won honors for most-performed themes and for his work on the TV shows "Caroline In The City" and "Seinfeld."

Composers Michael Karp and Dan Foliart each received two awards, including honors for the most-performed themes. Karp also received an award for his work on television's "Dateline NBC," while Foliart won for "Home Improvement."

Bill Conti, who won an award for his work on the TV series "Primetime Live," added to his streak; he is the only person to have won awards at all 12 ASCAP Film & Television Awards ceremonies.

Following is a complete list of winners:

**Henry Mancini Award:** Johnny Mandel.

**Opus Award:** Robert Wise.

**Most-performed themes:** Jesse Frederick, Dan Foliart, Michael Karp, Richard Krizman, Jonathan Wolff.

**Most-performed underscore:** John D'Andrea, Dick DeBenedictis, Cory Lerios, Joe LoDuca, William Olvis, Mark Snow.

(Continued on page 74)

## Nice Man Exits Music, Makes Deal With Giant

■ BY IRV LIGHTMAN

NEW YORK—Nice Man, the licensing and merchandising unit of BMG Entertainment North America, has decided to put its efforts into non-music-related projects in the U.S. and Canada. The company's artist clients, including Alice In Chains, Dave Matthews Band, Pearl Jam, and ZZ Top, will now be handled via a nonexclusive "strategic alliance" with Time Warner's Giant Merchandising.

The deal gives Giant tour fulfillment and retail distribution of Nice Man's artist roster (Billboard Bulletin, April 24).

"The economic factor related to music merchandising is less and less attractive, and while we've made an adequate return on investment in the music merchandising business, over time it's become increasingly difficult to do that," says Kevin Conroy, senior VP of marketing at BMG Entertainment North America.

The squeeze on Nice Man within its music licensing and merchandising business is seen as a result of a general downturn in the concert business in recent years. In the flush years of live concert attendance in the early '90s, several major music companies, such as BMG, Sony, Warner Music Group, PolyGram, and MCA, entered the licensing and merchandising business.

Conroy says that after a decision was made to shift the focus of Nice Man to non-music accounts, it wanted "to establish an arrangement with a company of the caliber of

Giant."

Nice Music is a "stand-alone" division of BMG Entertainment North America, having no direct relationship with BMG's record company units.

In a prepared statement, Conroy also notes that the arrangement "enables us to use Giant's expertise in North America to best serve our artists and allow Nice Man's strong European operation to pursue growth opportunities."

In the area of brand marketing, Nice Man, of which BMG Entertainment North America acquired full ownership earlier this year, represents such major corporate clients as Harley-Davidson, Ferrari casual wear, Ford Motor Co., and Chevrolet.

Los Angeles-based Giant services apparel products for Warner Music Group artists and third-party accounts on the wholesale and system-direct levels. Its non-Warner clients include Rage Against The Machine, Smashing Pumpkins, and Korn.

Giant was founded in 1990 by Peter Lubin, currently CEO of Giant, and music-industry veteran Irving Azoff, founder of Giant Records, and became a joint venture with Warner Music Group the following year before being fully acquired by WMG in 1996.

According to a BMG statement, Nice Man, an 18-year-old company headquartered in Minneapolis, will continue to offer a wide range of licensed and promotional merchandising products, albeit non-music-related, through more than 7,000 retail accounts.

## Marilyn Manson Suit Filed Dispute Over Acts Ban From N.J. Show

■ BY PAUL VERNA

NEW YORK—Shock rock band Marilyn Manson, concert promoter Delsenor/Slater, and Ardee Festivals N.J. Inc. are suing the New Jersey Sports and Exposition Authority (NJSEA) in a dispute over the band's scheduled June 15 concert at Giants Stadium.

In an action filed April 28 in U.S. District Court in the District of New Jersey, Manson and the other plaintiffs allege that the NJSEA violated their First, Fifth, and 14th Amendment rights by refusing to allow Manson to perform at Ozzy Osbourne's OzzFest show (Billboard Bulletin, April 30).

The NJSEA had announced April 18 that it would cancel the scheduled June 15 OzzFest if Manson was on the bill, prompting the defendants to file the suit. Tickets for the date have not yet gone on sale.

The plaintiffs seek punitive and compensatory damages, a declaration that Marilyn Manson's rights are protected by the Constitution, an order directing the NJSEA to allow the OzzFest to go on with Manson on the bill, and an order enjoining the defendant from repudiating its agreement to lease Giants Stadium to Delsenor/Slater on June 15.

Manson attorney Paul Cambria says the presiding judge has called a hearing for Tuesday (6) to allow the NJSEA

to show cause for its cancellation of the concert.

According to Cambria, the Biloxi, Miss.-based American Family Assn. has fueled anti-Marilyn Manson sentiment by circulating affidavits over the Internet claiming that the band's stage show consists of animal slaughter and sexual perversity. Cambria denies those allegations.

"We have written to American Family Assn. and asked them to respond to our inquiries," says Cambria. "All these people are reading this and thinking this crap goes on, and then they complain to someone who's running a concert venue."

At press time, the association's phone number was inaccessible, and its Internet World Wide Web site was shut down.

Prior to the New Jersey action, venues in Oklahoma and Virginia attempted to cancel OzzFest dates because of Marilyn Manson's participation, according to Cambria.

"In both of those cases, the venues said they were canceling the shows, and we went in and persuaded them that the law wouldn't permit them to cancel," says Cambria. "We're hoping the same thing happens in New Jersey."

An NJSEA representative says the authority does not comment on pending litigation.



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
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# Artists & Music

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## Lattimore Scores With Uplifting R&B Artist's Success A Nod To Columbia's Skill

■ BY DOUG REECE

LOS ANGELES—The ascent of recording artist Kenny Lattimore's self-titled Columbia debut up The Billboard 200 represents a two-fold victory.

For Lattimore, being designated a Heatseeker Impact artist marks the current pinnacle in a career that began in his early teens while performing with Epic R&B vocal group Maniquin.

For Columbia, which last year won a hard-fought battle to break Maxwell (Billboard, July 20, 1996), the chart victory solidifies its position as a label skilled at developing new, classic-sounding R&B artists.

Lattimore became a Heatseeker Impact artist after his album cracked the top half of The Billboard 200, at No. 92 for the week ending May 3. This issue, "Kenny Lattimore" is at No. 104 on The Billboard 200; it has sold more than 240,000 units since its May 1996 release, according to SoundScan.

According to Columbia VP of R&B promotion (U.S.) Roland Louis, the label was confident that R&B audiences were ready for the uplifting message and smooth, classic vocals provided by Lattimore.

"The game plan was basically to introduce a good, positive male vocalist in the R&B mainstream," says Louis. "Things had gotten away from strong male solo vocalists, and we felt this was something people of all ages could grab onto."

"It wasn't as though we were waiting for the appropriate slot to fill," he adds. "We felt we could develop a market around the album. Kenny was the next phase to cornering that niche [that Columbia built through Maxwell]."

Lattimore, while a fresh face to most, has been active in the music industry since he was 14. As a member of



LATTIMORE

Maniquin and then a songwriter for such artists as Glenn Jones and Jon Lucien, the 27-year-old has worked with artists ranging from Ronnie and Charles Wilson of the Gap Band to Bernie Worrell of Parliament Funkadelic fame.

It makes sense, then, that Lattimore has a fundamental appreciation, reflected in his music, for those artists he was mentored by

and weaned on.

"I grew up listening to Earth, Wind & Fire albums, and that's what I know," says Lattimore. "I have an appreciation for hip-hop and what it's about, but that's not the life I live. I'm more into listening to the music my parents listened to."

Beyond that, the singer says he aspires to be an iconoclast in an atmos-

phere that promotes poor images of African-American males.

"I wanted to keep the album very positive," says Lattimore. "I wanted to bring some diversity to the stereotypical idea of African-American men and the negative things that I think even we begin to believe about ourselves. I'd rather be a good communicator and a strong but sensitive [singer]. As a new singer, I'm trying to give audiences the kind of passion that artists like Luther Vandross represent."

During its promotional campaign, Columbia helped audiences make the connection between the young singer and the respected veterans he modeled himself after by having Lattimore open for such R&B heavyweights as Barry White and Chaka Khan.

Louis says that the label was very particular about what markets it sent Lattimore to visit. Columbia did not send the artist out for track dates,

(Continued on page 79)

## Ladd Talks 'Armageddon' Artist Bows With Scratchie Set

■ BY DOUG REECE

LOS ANGELES—With the May 20 release of "Easy Listening For Armageddon" on Scratchie/Mercury, 26-year-old Mike Ladd, a self-described "jack of all trades," can add recording artist to a litany of titles that includes grad student, English teacher, spoken-word performer, and music producer.

Though Ladd calls his debut a hip-hop album first and foremost, the lyrical density and free-form rhyme schemes embedded in several tracks showcase the artist's history in spoken word (Billboard, April 19).

Ladd, who has won several Nuyorican Poets Cafe poetry slams in the last few years, regularly performs in

Northeastern clubs. His poetry has appeared in such publications as Freedom Rag and Nuschool.

Ladd is also no neophyte when it comes to musical endeavors. Since his



LADD

early teens in Cambridge, Mass., the artist has been actively involved with hip-hop, producing such acts as Raw Produce and performing with various bands. Ladd's hip-hop poetry is included on "Eargasm: Crucialurbanpoetics, Vol. 1," a

compilation of spoken-word acts released May 1 on indie Manic Records.

Ladd, whose songs are published by Mike Ladd/BWH/Likemadd, says part of the reason he has been more active in music in the last few years

(Continued on page 76)

## BMG-Linked DeConstruction Building Worldwide Bridges

■ BY DOMINIC PRIDE

LONDON—Think of deConstruction Records and what usually springs to mind is the gutsy label's knack for consistently issuing one trendsetting club single after the next. However, the last year has seen the label evolve into a multifaceted musical outlet that is fast becoming a major force in the international albums market.

As the A&R source for acts that include M People, Republica, De'Lacy, and Robert Miles, deConstruction has already proved that it can make records that hit home in the U.S. By handling its own international marketing and promotion, the label is also looking to get more out of its acts on a worldwide level.

Death In Vegas, ABC, Way Out

West, Sylvia Powell, and Lionrock are among the names it hopes will do the trick in the coming months, while a new album from Kylie Minogue is due later in the year.

A glance at the current deConstruction release schedule indicates the changes afoot. The label is well on its way to fulfilling its plans to release more than a dozen artist-based albums in the 12 months leading up to June, whereas it put out only three in the corresponding period the year before. And with the appointment last year of Juliette Joseph, former promotion manager for Columbia U.S. product at Sony Music Europe, as head of international, the label is coming to terms with the demands of other territories.

Founded in Manchester, England,

10 years ago by Pete Hadfield and Keith Blackhurst, deConstruction emerged from the scene surrounding Manchester's famed Hacienda club and its resident turntable artist, Mike Pickering. Pickering is now better known as the force behind the label's best-selling act, M People, whose 1995 album "Bizarre Fruit" has sold more than 2.5 million copies worldwide, according to the label.

DeConstruction's first release was "Don't Come To Stay" by Hot! House featuring M People vocalist Heather Small, but the label hit pay dirt in 1989 when it licensed Black Box's "Ride On Time" from Italy and sold 1.6 million copies in the U.K. alone.

Initially, deConstruction had a distribution deal through BMG. A worldwide licensing pact with RCA and a

move to London came in 1990. Since 1995, the deal has changed to a joint venture between BMG U.K. and its founders, and the label is now based in BMG's London offices.

It is now a stand-alone record company with some 20 employees, yearly sales of some 20 million pounds (\$32 million), and is BMG's third main U.K. A&R source, following Arista and RCA. Its U.K. success is not in doubt, but,

says the label's marketing director, David Pullen, "deConstruction has been focused on the domestic front, and we have not always done what we could to make our acts available on an international basis."

Joseph is now talking to BMG International companies in Europe and worldwide about committing resources

(Continued on page 76)



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## Poi Dog Basks In The 'Indie' Light 1st Live Set Due On Own Plate-tec-tonic

■ BY MOIRA MCCORMICK

CHICAGO—After 11 years, the sweepingly eclectic collective of musicians known as Poi Dog Pondering—whose dynamic, multimedia live shows have helped spawn a devoted cult following—is finally releasing its first live album. "Liquid White Light," a two-CD, \$17.98 set that hits stores Tuesday (6), is the first wholly independent release from Poi Dog's Chicago-based Plate-tec-tonic label.

Recorded during the band's soldout five-night stand Nov. 29-Dec. 3, 1996, at Chicago's Vic Theater, "Liquid White Light" will benefit from a solid grassroots promotion and marketing push.

It is being distributed nationally by the independent Midwest Artist Distribution, which is headquartered in the northwest Chicago suburb of Rolling Meadows, whose proprietor, Dave Slania, specializes in locally based indie

product. A short early-June tour will bring the group to six of its biggest markets. And the Internet is being used to mobilize loyal fans, known as Poi Pounders, to help spread the word about the album.



POI DOG PONDERING

Poi Dog Pondering's leader, singer, and chief songwriter, Frank Orrall, notes that the band had taped numerous live gigs in the past, but that "we'd never ended up with recordings we felt good about" until now.

"Those Vic shows laid out like a retrospective of the band," Orrall says. There are songs from each phase of Poi

Dog's development, he notes, encompassing its early days in Honolulu and Austin, Texas, as well as the five recordings the act made for Columbia Records between 1988 and 1991, and including selections from its most recent indie releases, 1995's "Pomegranate" and 1996's "Electricque Plum-magran."

"Liquid White Light" illustrates Poi Dog's evolution from "acoustic to groove-oriented to world music to rockin' groove to dance/house," says Orrall, noting that disc one contains mostly acoustic-based numbers, and disc two high-energy material.

The one previously unreleased track is "Searching For The Fertile Fields" on disc one. All songs are administered by the band's BMI publishing concern Guava Juice Music.

"Liquid White Light" is Poi Dog's first wholly independent release. (Continued on page 85)

## Radio Adds To Religious Music Surge In Israel

■ BY BARRY CHAMISH

TEL AVIV, Israel—The Israeli music industry has seen a surge of popularity for religious music in the past two years, with a swift and sharp rise in radio stations playing the genre.

A year ago, only one religious radio station existed in Israel, and that was an offshore pirate, Arutz Sheva (97.3 FM). Today, there is one legal religious station—Kol Hai, based in Bnei Brak (93 FM)—and some 40 pirates. In Jerusalem alone, there are 20 such outlets, including Kol Hanesima (the Voice of Spirit), Kol Haemet (the Voice of Truth), Kol Hasmicha (the Voice of Happiness), Arutz 2000, and

Radio 10.

Jewish religious music contains no love songs, and women are prohibited by biblical injunction from singing. The main themes are love of Israel, the Bible, and the people.

Shai Schiff, GM of Galpaz Records, the leading religious label, explains, "Religious music is not introspective or egocentric. The musicians don't write about themselves, but instead about God and their communities."

Schiff attributes U.S. influences with helping spark new interest in religious music back in Israel.

"The main reason for the style's sudden rise in popularity," he says, (Continued on page 85)



## Reunion Spreads Troccoli's 'Love & Mercy' To Masses

■ BY DEBORAH EVANS PRICE

NASHVILLE—Although many artists in Christian music aspire to mainstream acceptance, only a handful have successfully penetrated the general market on a large scale. Kathy Troccoli is one of them. As she celebrates 15 years with Reunion Records, the label is once again targeting both Christian and mainstream fan bases with Troccoli's new project, "Love & Mercy," which launched April 29.

A Long Island, N.Y., native, Troccoli has a lengthy history in the Christian marketplace. She was the first artist on Reunion Records when the Nashville-based label launched in 1982 with her debut album, "Stubborn Love." She quickly became a

mainstay on Christian radio, and in 1991 her Reunion/Geffen album "Pure Attraction" kicked off a string of pop hits that included "Everything Changes" (No. 8 on Billboard's Hot Adult Contemporary chart), "Tell Me Where It Hurts" (No. 8 on the Hot 100), and "I Can Hear The Music," a cut on a Beach Boys tribute album that



TROCCOLI

peaked at No. 16 on the Adult Contemporary chart in September of last year (Billboard, July 6, 1996).

Her last album, 1995's "Sounds Of Heaven," was geared primarily to the (Continued on page 75)

## Divas Dominate April RIAA Certifications Celine Dion, Toni Braxton, Madonna Hit New Highs

■ BY CHRIS MORRIS

LOS ANGELES—April was a good month for the ladies, as far as the Recording Industry Assn. of America's (RIAA) certifications were concerned, with Celine Dion, Toni Braxton, and Madonna all hitting new sales peaks with current albums.

Canadian vocalist Dion's 1996 album "Falling Into You" (550 Music) continued its tireless performance, reaching certified sales of 9 million. "Secrets" (LaFace/Arista), pop-R&B singer Braxton's sophomore release, vaulted to the 5 million mark. And the soundtrack for "Evita" (Warner Bros.), which features Madonna in the title role, became the singer's 10th multiplatinum release, as it reached double-platinum status; only Barbra Streisand has an equal number of multiplatinum albums.

A pair of Trauma/Interscope acts

shot to new sales highs last month: The pride of Anaheim, Calif., No Doubt, reached septuple-platinum with its "Tragic Kingdom," while U.K. band Bush's sophomore stanza, "Sixteen Stone," scored sextuple-platinum honors.



DION

The Wallflowers reaped their first multiplatinum album, as their sophomore release, "Bringing Down The Horse," hit the 2 million mark. The group is led by Jakob Dylan, who ties his father Bob in the multiplatinum category—the elder Dylan has collected one double-platinum award, for 1975's "Blood On The Tracks," in his 35-year career.

Though country star George Strait lassoed his 19th platinum album,

"Strait From The Heart" (MCA), in April, newcomers dominated the million-sellers for the month. Collecting their first platinum awards were R&B vocalist Ginuwine (550 Music), U.K. sensations Spice Girls (Virgin), alternative rockers Cake (Capricorn), and neo-R&B debutante Erykah Badu (Kedar/Universal).

Two seminal Columbia jazz albums from the '50s also received platinum recognition: Miles Davis' "Kind Of Blue" and the Dave Brubeck Quartet's "Time Out."

First-time gold album recipients also arrived in a flood in April. They included Spice Girls; Badu; Latin acts Shakira (Sony Latin), Olga Tanon (WEA Latina), and Marc Anthony (RMM); rock unit the Verve Pipe (RCA); hip-hopper Funkmaster Flex (RCA/Loud); R&B group Az Yet (LaFace/Arista); and country singer Kenny Chesney (Continued on page 75)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Hilary Shaev is promoted to senior VP of promotion for 550 Music in New York. She was VP of pop and video promotion.

Alex Masucci is named head of Island Records' Latin music division in Miami. He was VP of Fania Records.

Michael Abbattista is appointed VP of promotion for Velvet Records in New York. He was national alternative/AAA promotion director at EMI.

The Track Factory in Beverly Hills, Calif., promotes Andrew R. Stephanopoulos to VP of A&R and names Steven Gizicki senior product manager. They were, respectively, product manager and a freelance writer.

Linda Ury Greenberg is promoted to VP of market research for Sony Music in New York. She was senior director of market research.

Trevor Carey is promoted to director of promotion for Relativity Records in New York. He was West Coast regional promotion manager.



SHAEV



MASUCCI



ABBATTISTA



STEPHANPOULOS



GREENBERG



CAREY



MONROE



BREEDEN

TVT Records in New York promotes John Monroe to senior director of national sales and John Perrone to national director of alternative/adult radio promotion. They were, respectively, director of national accounts and national radio promotion manager.

Jeffrey Jackson is appointed senior director of advertising and merchandising for Atlantic Records in New York. He was director of marketing for Ziccardi & Partners.

Eulis Cathey is named national director of jazz and urban promotion at N2K Encoded Music in New York. He

was national director of jazz promotion at Atlantic Records.

Chicago's Alligator Records appoints Ted Bonar national retail marketing director. He was national sales manager for Independent Label Sales.

Garfield Lewis is appointed street promotion sales representative, black music, for MCA Records in New York. He was coordinator of black music promotion for Arista Records.

Robbins Entertainment in New York appoints Dee Sonaram rap promotion manager and promotes Tiffani D. Carter to media coordinator. They

were, respectively, an agent at Famous Artists Agency and receptionist.

**PUBLISHING.** SESAC in Nashville promotes Hunter Williams to senior director of royalty administration and Cathy Grizzell to senior director of office operations and human resources. They were, respectively, director of royalty administration and director of office operations and human resources.

Sandro Pugliese is appointed associate director of online communications for BMI in New York. He was an A&R scout at Arista Records.

**RELATED FIELDS.** Frank Breeden is named president of the Gospel Music Assn. (GMA). Breeden, who has been closely involved with the GMA for years, headed Breeden and Associates and PFCA/Brakely.

Rysher Entertainment appoints Dan Butler VP of business and legal affairs, music, and Michelle Norrell director of music clearance and administration. They were, respectively, director of business affairs for MGM Music and manager of film and television licensing at Sony Music.



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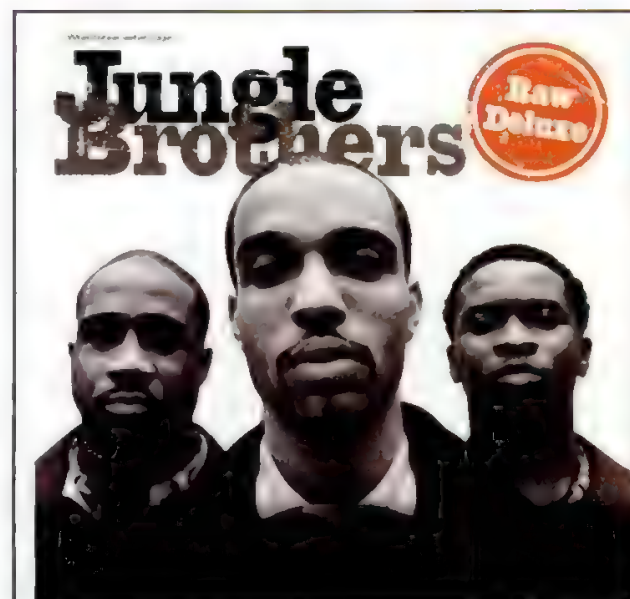
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# Maniacs Find Fresh Start In 'Ruins'

## Geffen Debut Features Band's New Lineup

BY CRAIG ROSEN

LOS ANGELES—With the June 17 release of "Love Among The Ruins," their first new studio album since 1992's "Our Time In Eden," 10,000 Maniacs will return to record store shelves with new singer Mary Ramsey, founding member John Lombardo back in the fold, and a new label, Geffen.

But don't expect any Van Halen-like mudslinging from the Maniacs. After all, this is the band that once covered Cat Stevens' "Peace Train." Keyboardist Dennis Drew has nothing but kind things to say about former Maniacs front woman Natalie Merchant and former label Elektra.

It was only months after Merchant left the band in September 1993 that the remaining Maniacs—Drew, guitarist Robert Buck, bassist Steven Augustyniak, and drummer Jerome Lombardo—joined forces with Lombardo and Ramsey, a one-time backup singer for the group. Lombardo, who left the Maniacs following the release of 1985's "The Wishing Chair," had gone on to form John & Mary with Ramsey, who herself had toured and performed on such Maniacs albums as "Our Time In Eden" and "MTV Unplugged." In the early '90s, the duo recorded two albums for Rykodisc, featuring contributions



10,000 MANIACS

from Buck and Augustyniak.

"We didn't make it official until the summer of 1994, but we actually got together with [Ramsey and Lombardo] in December of 1993," says Drew.

In the spring of 1994, the band did some shows as John & Mary, Rob, Dennis, Steve & Jerry. Eventually the band reclaimed the name 10,000 Maniacs. "There were never any real doubts," says Drew. "If we changed our name, we would have been a band that sounded like 10,000 Maniacs, so why not just be 10,000 Maniacs, because that's who we are."

As for the addition of Ramsey, Drew points out that it was actually Merchant who invited the singer, who also plays viola, to join the band as a touring member in 1989.

Ramsey's vocals are compatible with the band's previous work, and her instrumental prowess brings a new dimension to the Maniacs. For the singer, joining the band was a natural move, given her history with the group and Lombardo.

"I never have thought of myself as replacing [Merchant] per se, because she is kind of irreplaceable," Ramsey says. "It's more a transition with 10,000 Maniacs continuing on."

Although Drew says he hasn't spoken to Merchant in a long time, he says that there isn't any bad blood between the group and the singer. "Her departure wasn't sudden or surprising," he says. "It was known by the band before we made the last record and before we went on tour. We had known for three years. It wasn't a big deal by the time it happened. We were just anxious to move on to the next phase of our musical career."

However, Drew says, the band is  
(Continued on page 15)



**Shoot The Moon.** Nanci Griffith meets with label execs during a private party to celebrate the release of her latest album, "Blue Roses From The Moons." Shown standing, from left, are Alan Voss, Elektra VP/GM; Dane Venable, Elektra senior director of marketing/product manager; Ron Stone, Gold Mountain Management; Griffith; Gary Casson, Elektra executive VP of administration; Marty Greenfield, Elektra senior VP/CFO; and Burt Stein, Gold Mountain. Kneeling, from left, are Greg Thompson, Elektra senior VP of promotion, and Steve Kleinberg, Elektra senior VP of marketing.

# Chantal Kreviazuk Realizes Her Voice On Columbia Bow

BY MELINDA NEWMAN

NEW YORK—Sometimes artists struggle for years without any true focus; for others, there's a moment of clarity that informs their body of work.

That moment resonates on singer/songwriter Chantal Kreviazuk's Columbia Records debut, "Under These Rocks And Stones," out June 3. The Winnipeg, Manitoba-based Kreviazuk is signed directly to Sony Canada, where her album came out last year.

Kreviazuk was dabbling in her musical pursuits, not taking them particularly seriously or challenging herself in any way, when a moped collision in Italy changed her life.

"I was in and out of the hospital for a year having surgeries on my jaw and femur," she says. "Because of my insecurities, I [had been] very scared to struggle for my craft. After my accident, I couldn't lean on school or a job or the family business because I was ill, but I could sit at the piano and write my songs."

She began focusing solely on her music, linking with producer Danny Schur (who co-manages her along with Peter Asher Management) and songwriter Chris Burke-Gaffney. Although she occasionally sang live, she concentrated more on jingle and background

work.

"I've played the piano and sang since I was really little. I was a little too proud to play in the grueling club circuit scene," she says, laughing at her own past preciousness. "I felt too insecure to put a band together. I tried one time with four guys when I was 17, and they just ate me for breakfast."

She, Scher, and Burke-Gaffney, who wrote the first single, "God Made Me," began recording an indie album; however, she came to Sony Canada's attention before that album was completed. Sony Canada A&R exec Michael Roth, who signed Kreviazuk, starting tossing around potential producers' names, and it turned out that Peter Asher, senior VP of Sony Music Entertainment (U.S.), was among the producers who were very interested (Billboard, June 22, 1996).

"We totally hit it off," says Kreviazuk. "He said he'd love to be a part of my record, but this all came a little late because Matt Wallace (Faith No More, John Hiatt) and I had also really hit off, as I had with Eric Voss. It ended up that Matt and Peter could both do the record right away. Neither had ever co-produced before."

Despite that, Kreviazuk says everyone got along famously in the studio. "There was only one day when there was any tension between the two, and it was over before I knew it," she says with a laugh. "I noticed Peter very quickly left the control room, and I asked Matt where he went. He said he went to make a call, but I noticed that

(Continued on page 32)



KREVIAMUK

# Lollapalooza '97 Lineup Unleashed; Kiss Kicks In Funds For Flood Victims

**SUMMER'S HERE:** Lollapalooza '97 will kick off June 18 at the Coral Sky Amphitheater in West Palm Beach, Fla. Headlining the main stage will be Tool, Snoop Doggy Dogg, Tricky, Korn, the John Spencer Blues Explosion, and Julian and Damian Marley & the Uprising Band. Appearing on select dates will be Devo, the Orb, Orbital, and Prodigy. For the first leg (June 18-July 16), the second stage lineup will be the Eels, Summertime, Dr. Octagon, Jeremy Toback, Old 97's, Radish, and Inch. The second leg (July 17-Aug. 18) lineup will be Failure, Pugs, Lost Boyz, Atari Teenage Riot, Skeleton Key, Molly Maguire, and Orbit. Orb, Orbital, and Orbital. Could they make that a little more confusing? The schedule includes multiple dates in Boston (Great Woods Amphitheater), New York (Randall's Island), Detroit (Pine Knob Amphitheater), and Los Angeles (Irvine Meadows).

**UPDATE:** Warner Music Group (WGM) continues to negotiate a place within the family for Elektra Entertainment president Seymour Stein, who is looking to leave Elektra and start a new entity similar to his old Sire Record boutique (Billboard, April 5). WGM label Discovery Records has confirmed that Stein is talking with the Santa Monica, Calif.-based label. According to sources, one scenario has Stein becoming CEO of a new WGM label group that would be East Coast-based and would encompass Discovery, as well as some other labels. Discovery would continue to handle marketing and promotion out of its West Coast offices, although many of its functions would transfer to New York. Stein was traveling and did not return calls by press time. Neither WGM nor Discovery had further comment.

**SAVING FOR A RAINNY DAY:** May 16 will be RAINN Day (see story, page 67), a day set aside to bring awareness to the Rape, Abuse & Incest National Network (RAINN), which was co-founded by Tori Amos. The Washington, D.C.-based organization is asking radio and television stations to play a public-service announcement from Amos at noon that includes information about RAINN, which operates a toll-free national hotline for sexual-assault victims. MTV and VH1 have already agreed to participate.

**CHANGES:** The Neville Brothers have signed with Columbia, leaving their longtime home of A&M. Aaron Neville remains signed with A&M as a solo artist and is

wrapping up a new album... Ric Ocasek has signed to Columbia as an artist and producer. Among the acts he's recently produced are Weezer, Nada Surf, and D-Generation... Former Judas Priest leader Rob Halford has signed with Trent Reznor's Nothing Records.

**STUFF:** Kiss created special T-shirts that were sold at its April 26 show at the Fargo (N.D.) Dome for charity. The shirts, which read "Kiss, Fargo, 4/26/97, We Will Survive, Alive Worldwide," were sold for \$25 with all proceeds going to the United Way chapters in Fargo and Grand Forks, N.D., to aid flood victims. Kiss is also collecting food and clothing donations at many of its Midwest shows for the victims... The Chieftains, who were slated to perform June 14-15 at the Guinness Fleadh on New York's Randall's Island, have pulled out of the show, citing an inability to resolve "terms and conditions" of their appearance with the show's organizers... The second Rock'n'Roll Fantasy Camp

will take place in New York July 16-20. The camp allows rocker wannabes to take seminars, hear war stories, attend music classes, breathe, etc., with classic rock names. The celeb lineup includes the Who's John Entwistle; E Street Band's Clarence Clemons, Nils Lofgren, and Max Weinberg; the Rascals' Felix Cavaliere; Rick Derringer; and Mountain's Leslie West. Among the unconfirmed but potential participants are Alice Cooper, Peter Frampton, Edgar Winter, and John Kay. The obligatory gala dinner and celeb jam will benefit the Nordoff-Robbins Music Therapy Foundation... Legendary British blues man Cyril Davies and the British Blues scene are saluted on "Knights Of The Blues Table," a collection of 15 newly recorded classic blues covers by Mick Jagger, Jack Bruce, Georgie Fame, Peter Green, Mick Taylor, Paul Jones, and other Davies-inspired Brits. (Billboard Bulletin, April 30). The project was produced by Peter Brown, writer of such memorable Cream tracks as "Sunshine Of Your Love." The album is due for U.S. release May 13 on Viceroy Music/Lightyear. Anthony Roger, COO of New York-based Viceroy, says distribution has been worked out for the U.S. (through WEA), Canada (Sinclair), the U.K. (Pinnacle), and Germany (Viceroy/Germany). Roger is working on a deal for Japan and is seeking distribution in South Africa, Asia, and the rest of Europe. A second volume is already in the works.



by Melinda Newman



## THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**GETTING THE BOOT:** In the sea of current retreads, the new director's cut of "Das Boot" stands out as a testament to what a rerelease should be. Expanded with an extra hour of footage, the German World War II drama—which made its U.S. debut in 1982 and went on to become the most successful foreign-language film released in this country—is making the rounds in select cities.

To complement the film's grand reintroduction, Atlantic Records will release on June 2 a new and improved soundtrack of the orchestral score to coincide with its release on video. Remarkably, the new album, completely digitized and peppered with sound effects and poignant dialogue from the movie, marks the first time the score will be available on CD in the U.S.

The digitizing task provided a chance for composer and musician **Klaus Doldinger** to reconnect with one of his most beloved projects. Working at the same studio adjacent to his home outside Munich where he composed the original score, Doldinger remixed each track for digital sound. Actually, it was only because Doldinger had held on to his original music tapes as a memento that the project was able to be undertaken. "Everyone had said I shouldn't store the tapes in the cellar, but [they] had almost the same sound quality as before. It was pretty amazing," Doldinger says.

The result is an album that is now 74 minutes, as opposed to the original 45, and that contains no new music but dialogue from several dramatic attack and escape scenes and sound effects that recall the howl of the ocean, the drone of radar equipment, and the distant thunder of underwater bombs exploding. "You cannot change the substance of music by remixing it, but it does have another dimension now," Doldinger says.

Next up for Doldinger in the film arena is the score to "Palmetto," which he describes as a "psycho-crime story" directed by fellow German **Volker Schlöndorff** and slated to star **Woody Harrelson**. Yet as much as he revels in composing film scores, Doldinger says he will never give up the musician aspect of his persona. "There are many film composers, but there are only a few who keep playing once they start writing scores," he says. "To me, it is very important to keep connected with my audience."

He adds that the greatest challenge in scoring films nowadays is to write music that resonates with audiences outside the theater experience. "A lot of film music today is very abstract, just background music. There are not as many dramatic themes as there used to be." To underscore this point, Doldinger proudly points to German techno band **U96**, which did a cover of the song "Das Boot" several years ago and turned it into a hit in Europe.

**GIRLS' NIGHT OUT:** Coming of age was a familiar theme among several entries at this year's Sundance Film Festival, including new Fine Line feature "All Over Me." The accompanyingTVT Records soundtrack, slated for release April 29, is a tribute to the coming of age of the female alternative pop and rock scene. The album sports tracks from such femme-fronted acts as the



Patti Smith Band, Ani DiFranco, the Murmurs, Babes In Toyland, Michelle Malone & Drag The River, the Amps, and the Geraldine Fibbers.

Leisha Hailey, one-half of MCA Records pop duo the Murmurs, got a double dose of action on the project. Besides contributing the song "Squeezebox Day" to the film, she makes her theatrical acting debut in "All Over Me." Hailey, who was trained at the American Academy of Dramatic Arts but until now never had time to squeeze in the thespian life

between gigs, plays a righteous rocker girl who helps one of the protagonists come to terms with her own sexuality and a disconcerting friendship. The film also serves as an acting playground for **Pat Briggs**, singer of the band **Psychotica**, as well as members of **Helium** and **Yum Yum Tree**, who show up in a band scene.

"The movie definitely shows the empowerment of the girls' music scene," says Hailey. "And the soundtrack also definitely fits that idea." The Murmurs had a song featured in the trailer for "The Incredible True Adventures Of Two Girls In Love," but this is their first soundtrack contribution. "Squeezebox Day" also will be included on the band's second studio album, "Underdog," due June 24 from MCA. As for Hailey, she calls her film debut "one of the best experiences I've ever had" and says she will be looking for more indie film roles in the future.

**PRODUCTION NOTES:** Virgin Movie Music will release on Tuesday (6) the soundtrack to sci-fi odyssey and Cannes International Film Festival opener "The Fifth Element." The movie, which stars British musician **Tricky** along with **Bruce Willis** and **Gary Oldman**, is the latest in a line of **Luc Besson** films to be scored by **Eric Serra**.



## Big Blue Hearts Hit Geffen With Style

### Touring Instrumental To Bay Area Act's Debut Set

BY MELINDA NEWMAN

NEW YORK—Don't hate the members of Big Blue Hearts because they accomplished the near-impossible. The San Francisco quartet got signed to a major label less than a month after it played its first live gig. To up the envy factor, lead singer/main songwriter David Fisher had never even written a song until three years ago. Now the band's self-titled debut is primed to come out on Geffen Records June 3.

"I thank God every single day. I'm really grateful for everything that's happened," says Fisher. "This is the first record I've ever done. I'm afraid because I want everyone to love it, but I know that's not going to happen."

Maybe not, but Fisher and his bandmates have made a startlingly captivating record on which guitars ring out and intertwine soul-searching, harmony-laden vocals. With its high-lonesome sounds of all-American heartache, the act could be the offspring of Chris Isaak and the BoDeans.

Geffen senior director of A&R Roberta Petersen went to see the band on a tip. And even though she never travels to see an act without hearing a tape first, her instincts told her to hop on a plane to San Francisco. "It's very weird to me. I hate to sound so corny, but it's really like it was meant to be," she says. "I saw the band on Friday, came back to the office, and told them it was the best thing I'd seen in my 26 years [in the business]. It was songs, players, and image. Image is almost dead right now, so this is very refreshing."

The "image" to which Petersen refers is Big Blue Hearts' penchant for taking the stage in vintage suits. "It's out of respect for the stage," says Fisher. "My theory is, if you go see a Shakespeare play, you don't want to see the actors in street clothes, you want to see them in costume. The whole show business side of music is very exciting. A lot of bands don't have it anymore."

Such a notion of suiting up might



BIG BLUE HEARTS

seem gimmicky if Big Blue Hearts' music and hard-luck lyrics didn't surpass the sartorial style. As Fisher knows, sometimes an artist has to suffer for his or her art, or "suffer for your heart," as he puts it. "People like to hear sad love songs," he says. "The happy emotion is a great one, but it's not as deep and dark as a sad moment. When you're in a low point in your life, you lose someone you love, it just feels

like you're going to die."

But Fisher's material doesn't just address only romantic heartache. A few of the songs, most notably "Something, I Want" and "Stay Awhile," address the general pain inflicted by coming of age in a dysfunctional family. "There are a few songs about my mom on there. I came from a serious drug-addicted, alcoholic family background," Fisher says. "Those songs are basically over how powerless you are over someone even when you're an adult."

While Fisher declines to reveal too much background about his songs because he wants listeners to glean their own meanings, he admits that what he finds hard to say in conversation comes easier in song. "I have a hard time talking. You always get the feeling that people don't give a shit, they're too wrapped up in their own thing. When people come to me, I'm not necessarily good with them either."

(Continued on next page)

## amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Radio City Music Hall, New York	April 16-20, 22-24	\$2,187,745 \$77-\$32	30,583 47,488 8-10 shows	Radio City Prods.
GARTH BROOKS	Bryce Jordan Center, Penn State University, University Park, Pa.	April 3-7	\$1,339,182 Gross Record \$18	74,399 five sellouts	Varne Enterprises
JOHN MELLENCAMP WHY STORE AMANDA MARSHALL	Theatre at Madison Square Garden, New York	April 12-15	\$1,303,801 \$100-\$65-\$50	20,700 four sellouts	Delsen/Slater Enterprises
GARTH BROOKS	Carrier Dome, Syracuse University, Syracuse, N.Y.	April 25-26	\$1,004,644 \$19	53,526 two sellouts	Varne Enterprises
GARTH BROOKS	Centrum, Worcester, Worcester, Mass.	April 19-22	\$950,783 \$17	56,886 four sellouts	Varne Enterprises
GARTH BROOKS	FleetCenter, Boston	April 17-18	\$591,719 \$17	35,183 two sellouts	Varne Enterprises
PHIL COLLINS	Arrowhead Pond, Anaheim, Calif.	April 21	\$552,107 \$50-\$29-\$50	15,901 10,076	Niederlander Organization, Avaton Attractions
METALLICA CORROSION OF CONFORMITY	Miami Arena, Miami	April 19	\$505,349 \$38-\$50-\$28-\$50	15,301 sellout	Cellar Door
PHIL COLLINS	San Jose Arena, San Jose, Calif.	April 15	\$495,381 \$45	12,606 13,000	Bill Graham Presents
METALLICA CORROSION OF CONFORMITY	Ice Palace, Tampa, Fla.	April 18	\$489,558 \$35-\$50-\$25-\$50	15,118 17,200	Cellar Door

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MANIACS FIND FRESH START IN 'RUINS'

(Continued from page 13)

proud of Merchant's solo work. "I really respect the way she went after that record, 'Tigerlily,' and did it just the way she wanted to . . . and the fans responded." As for the reviews that attacked the album, Drew calls them "outrageous and ridiculously

mean-spirited . . . They were cruel and unusual reviews."

Even if the band harbors no ill will toward Merchant, the remaining Maniacs asked to be released from Elektra following the singer's departure. "We thought it would be awk-

ward or uncomfortable to be on the same label," Drew says. "But we loved everyone at Elektra, and we had a great run there."

Although the band hadn't released a new record in years, the Maniacs continued to record and play live dates while preparing new material.

At one point, the band even toyed with putting out an album by itself, a throwback to its early days when it released the "Human Conflict Number Five" EP and the "Secrets Of The I Ching" album on its own Christian Burial Music label in 1982 and 1983, respectively.

That all changed when the band's manager, Peter Leak, had a discussion about the Maniacs with Geffen A&R executive and Minty Fresh label head Jim Powers. Powers, who had recently brought the Leak-repped Cowboy Junkies to Geffen, expressed interest in the Maniacs and signed the group after catching a live performance in Chicago. The band, which publishes its songs through Giddy Swells, also landed a new publishing contract with BMG Songs/ASCAP.

The Maniacs recorded "Love Among The Ruins" with producer John Keane (known for his work with R.E.M., Cowboy Junkies, and Indigo Girls) at Keane's studio in Athens, Ga., and at Bearsville Studios in upstate New York.

Guests include Keane, who added some guitar work; Jules Shear, who provided backing vocals and co-wrote three tracks with the band; and Fred Maher, who added percussion and produced two tracks.

Aside from the original material, the Maniacs—who scored a No. 11 Hot 100 hit with its cover of the Patti Smith/Bruce Springsteen song

"Because The Night"—once again dipped into the cover well on "Love Among The Ruins." The album includes the Maniacs' version of Roxy Music's "More Than This," one of the most memorable tracks from that band's landmark 1982 album "Avalon."

Although Drew isn't a particularly big fan, Ramsey is fond of Roxy Music. "I always loved the music to that song," she says. "At first, I didn't even listen to the words, I just liked the mood it put me into."

Geffen is optimistic that the song will also strike a chord with 10,000 Maniacs fans. Robert Smith, the label's head of marketing, says the song will "dispel any questions" about the band's ability to carry on without Merchant. "It's a great song," he says. "They've captured it and have given it a new life."

The track will impact at triple-A and modern AC stations May 20, before winging its way to top 40 June 10. "We want to take a few weeks for the airplay to set in," Smith says. "We don't want to rush it. We want airplay to build across the board at

triple-A and modern AC, and then top 40."

The band, which is booked by Monterey Peninsula Artists, is expected to perform a few showcase gigs around the album's release at small clubs in New York and Los Angeles, before launching a full-scale tour later in the summer.

Smith adds that the new lineup should go over well with longtime fans of the band. "It was done in a very consistent organic process," he says. "It's not like they held auditions for Natalie Merchant sound-alikes."

Drew, meanwhile, is feeling quite optimistic about the band's future. "A lot of bands that have been around for 12 or 15 years, like we have, have to search for a way to reinvent themselves," he says. "This just sort of fell into our laps. Natalie left, so we had to reinvent ourselves, and it's been a great learning experience . . . So far the shows have been incredible. A few people in the front row may have been stunned that Natalie isn't there, but by the end of the show, Mary wins them over."

BIG BLUE HEARTS HIT GEFGEN WITH STYLE

(Continued from preceding page)

Writing songs is a great form of therapy; it feels good."

All this from a man who had not written a song until recently. Fisher had been in bands before, but they had focused on alternative material rather than the retro-rockabilly Big Blue Hearts mines. In fact, Fisher wasn't even particularly into the artists his music references. "I have always listened to Roy Orbison or the Everly Brothers, but with no great interest. Stuff just started happening naturally."

Fisher moved to San Francisco from the East Coast and began writing material and putting together a band. After some fits and starts, the final lineup included Fisher, guitarist Donovan Michaels, bassist Michael Anderson, and drummer Paul Zarich.

After signing with Geffen, the band linked with producer T Bone Burnett. "It was a real obvious choice," says Petersen.

"I gave him a rough tape of all the things we were going to record, and he loved it," says Fisher. "He just pretty much did pre-production." Taking many of Burnett's suggestions, the band members produced the album themselves with assistance from engineer Susan Rogers.

The result is a sound that Petersen believes will "sell itself." But, of course,

that doesn't mean that Geffen isn't going to prod things along. On June 24, the first single, tentatively slated as "Nobody Wants Her," will go to triple-A and Americana stations, and potentially top 40. "People are so into this," says Petersen. "They see it as multi-format; we're even talking country. We're going to go for major press and television. My thing is, I would really like to get those baby boomers; we're talking Starbucks, Borders."

Aware that those baby boomers are often reluctant to march into a record store, the label also plans a "creative approach" at retail. "Consumers are intimidated by going into the Towers of this world," says Petersen. "We're trying very mainstream tactics, like placing the record in supermarkets. Stores like Fresh Picks have racks of CDs and videos. You know people buy groceries. I even thought about doing spots on oldies and classic rock stations."

The plan is also to put the band on the road. "I believe in club tours because it's letting people discover bands on their own," says Petersen, but down the road, the label is also looking at opening slots for the band with compatible acts. "I think they could open for anything from a Bonnie Raitt to a Counting Crows. They are much more of a live rock band than you hear on the CD."

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"Crisol" is a Spanish word for crucible — a vessel which withstands high heat, used by jewelers to melt precious metals. But nothing can contain the passion of Roy Hargrove's fiery new group.

On *Habana*, Hargrove updates the Afro-Cuban jazz tradition pioneered by trumpet giants Dizzy Gillespie and Kenny Dorham. The band includes a combustible mix of American, Puerto Rican, and Cuban talent, featuring "Chucho" Valdes, David Sanchez, and others.

*Habana* is an artistic leap forward in the evolution of an artist who *Newsweek* calls "the hottest jazz trumpeter in the world." With the broad appeal of Afro-Cuban rhythms, the record will be a commercial leap forward for Roy as well. In stores June 3, *Habana* kicks off the summer with a heat wave!



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MAY 10, 1997	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	18	14	BOB CARLISLE	SHADES OF GRACE
			★★★ NO. 1 ★★★	
2	—	1	TRAPP	STOP THE GUNFIGHT
3	4	3	THIRD EYE BLIND	THIRD EYE BLIND
4	5	3	TRACEY LEE	MANY FACEZ
5	10	11	FREAK NASTY	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
6	16	38	JACI VELASQUEZ	HEAVENLY PLACE
7	7	3	3X KRAZY	STACKIN CHIPS
8	9	26	DAVID KERSH	GOODNIGHT SWEETHEART
9	8	8	RONAN HARDIMAN	MICHAEL FLATLEY'S LORD OF THE DANCE
10	11	16	ERIC BENET	TRUE TO MYSELF
11	13	24	NO MERCY	NO MERCY
12	14	9	SNEAKER PIMPS	BECOMING X
13	22	4	K'S CHOICE	PARADISE IN ME
14	12	5	WILD ORCHID	WILD ORCHID
15	6	34	AMANDA MARSHALL	AMANDA MARSHALL
16	3	2	ARTIFACTS	THAT'S THEM
17	15	5	CAEDMON'S CALL	CAEDMON'S CALL
18	23	7	THREE 6 MAFIA	THE END
19	—	1	YO LA TENGO	I CAN HEAR THE HEART BEATING AS ONE
20	24	8	REEL BIG FISH	TURN THE RADIO OFF
21	17	41	DJ KOOL	LET ME CLEAR MY THROAT
22	25	5	OMC	HOW BIZARRE
23	20	38	CLEDUS "T." JUDD	I STOLE THIS RECORD
24	19	11	RAHSAAN PATTERSON	RAHSAAN PATTERSON
25	—	1	OBITUARY	BACK FROM THE DEAD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Astenski indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997 Billboard/BPI Communications.

26	21	5	BIG HOUSE	BIG HOUSE
27	26	4	MICHAEL CARD	UNVEILED HOPE
28	27	11	FRANKIE CUTLASS	POLITICS & BULLSH*T
29	33	33	LOCAL H	AS GOOD AS DEAD
30	29	35	AKINYELE	PUT IT IN YOUR MOUTH (EP)
31	28	5	RAY J	EVERYTHING YOU WANT
32	31	17	BARENAKED LADIES	ROCK SPECTACLE
33	—	1	ILL AL SKRATCH	KEEP IT MOVIN'
34	44	3	DAFT PUNK	HOMEWORK
35	35	36	ANN NESBY	I'M HERE FOR YOU
36	—	1	LINDA EDER	IT'S TIME
37	—	1	FATES WARNING	A PLEASANT SHADE OF GRAY
38	42	13	GRUPO LIMITE	PARTIENDOME EL ALMA
39	41	5	MILA MASON	THAT'S ENOUGH OF THAT
40	32	7	NUYORICAN SOUL	NUYORICAN SOUL
41	—	22	CRYSTAL LEWIS	BEAUTY FOR ASHES
42	30	35	FUN LOVIN' CRIMINALS	COME FIND YOURSELF
43	43	7	ORB	ORBLIVION
44	38	5	MACHINE HEAD	THE MORE THINGS CHANGE...
45	46	4	RICK BRAUN	BODY AND SOUL
46	—	1	LOS TUCANES DE TIJUANA	TUCANES DE PLATA
47	36	11	LESS THAN JAKE	LOSING STREAK
48	40	16	SWEETBACK	SWEETBACK
49	34	28	SHAKIRA	PIES DESCALZOS
50	—	1	COWBOY MOUTH	ARE YOU WITH ME?

## POPULAR • UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

**HITTING HIS STRIDE:** Although he may not be widely known outside of Nashville songwriting circles, Almo country artist Billie Yates, who has penned tracks for the likes of George Jones, Ricochet, and Kenny Chesney, is



**Season Showings.** Merrie Amsterburg continues touring in support of "Season Of Rain," which was released by Boston-based indie Q Division in January. Amsterburg makes appearances this month at BAR in New Haven, Conn., May 11; Middle East in Cambridge, Mass., May 18; and the Fez in New York May 30-31. Such triple-A radio stations as WFPK Louisville, Ky.; KXCI Tucson, Ariz.; and WXRW Boston are spinning the single "Say Goodbye" in heavy rotation.

finally getting his fair share of the spotlight as expectations build for his self-titled June 17 debut.

After signing to Curb in 1992 and subsequently being let go in the midst of management changes at that label, Yates is now experiencing the other side of the coin as Almo rushes to issue his album a month before its original release date.

Almo head of marketing and product development Cynthia Grimson says the label pushed the release forward after getting strong feedback from eager programmers and retailers.

"We had enough of a buzz and requests from people in the industry that we wanted to jump up the date," says Grimson. "We've really had to move quickly to get everything set up not only from a publicity standpoint, but also from a manufacturing and sales view."

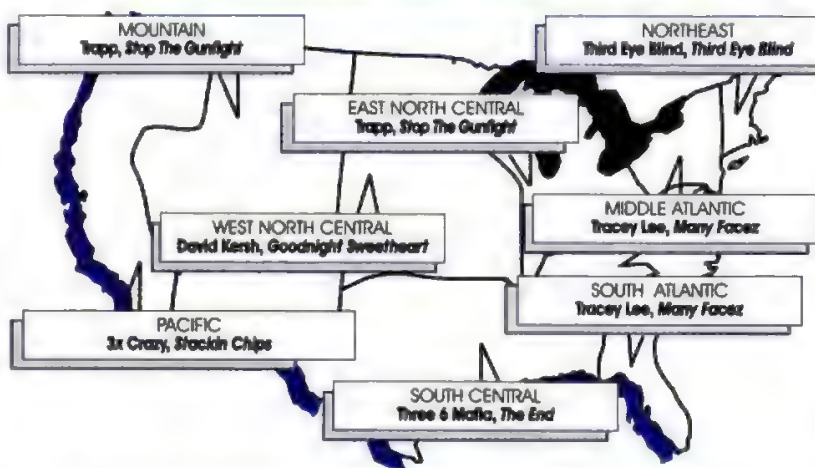
The label was also encouraged by strong video play of the album's first single, "I Smell Smoke." CMT began airing the clip, which is currently in medium rotation on the video channel, April 9, followed by TNN coming on board April 21.

Country radio has also responded well, with major-market stations like WXTU Philadelphia, WWW-FM Detroit, WMIL Milwaukee, and WKL Boston spinning



**RX Redux.** Dr. Octagon's "Dr. Octagonecologyst," one of last year's most compelling and unique hip-hop albums, and its instrumental counterpart, "Instrumentalist," were rereleased by DreamWorks April 29. In addition to a series of late-May opening slots for Beck, the act, which is made up of Kool Keith (Keith Thornton) and the Automator (Dan Nakamura), will perform on Lollapalooza's second stage June 18-July 16.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- WEST NORTH CENTRAL**
- David Kersh *Goodnight Sweetheart*
  - 3x Crazy *Stackin Chips*
  - Trapp *Stop The Gunfight*
  - Third Eye Blind *Third Eye Blind*
  - Amanda Marshall *Amanda Marshall*
  - Reel Big Fish *Turn The Radio Off*
  - Big House *Big House*
  - Cledus "T." Judd *I Stole This Record*
  - Polaris *C'est La Vie*
  - The Why Store *Why Store*

- MIDDLE ATLANTIC**
- Tracey Lee *Many Facez*
  - Artifacts *That's Them*
  - Nuyorican Soul *Nuyorican Soul*
  - Third Eye Blind *Third Eye Blind*
  - Ronan Hardiman *Michael Flatley's Lord Of The Dance*
  - Linda Eder *It's Time*
  - Junior Vasquez Vol. 1-Live
  - DJ Kool *I Got Dat Feelin'*
  - Wild Orchid *Wild Orchid*
  - Akinyele *Put It In Your Mouth*

the track.

Meanwhile, Almo has kept Yates in the public eye with showcase appearances. The day before the album's release, he will make an appearance at Fan Fair in Nashville.

Grimson says the label is readying a second single, "Flowers," for an as-yet-undetermined summer impact date.

Yates, whose music is published by Music Corp. of America Inc./So Bizzy Music/Hillbillion Music/BMI, co-wrote all the tracks on the album.

**GUS FUSS:** Though we haven't seen any chart activity yet from 4AD recording artist Gus Gus, a recent conversation with Bob Say, executive VP/head buyer of the six-store, Reseda, Calif.-based Moby Disc, yielded some glowing comments about the performance of the band's album "Polydistortion," which was released April 8.

According to Say, customer anticipation and requests from store managers didn't fully prepare the chain for demand for the title.

"The day the album came out, we sold everything we had, as well as the extra we had ordered based on what we were hearing," says Say. "Since then, we had to re-order three times.

It has been a real surprise."

Assisting in the act's L.A.-area success is KROQ, which has been spinning "Believe" on its late-night electronic-themed feature show "KROQ After Hours."



### Northern Highlights.

MCA will concentrate on Great Lakes-region states when it begins working "Bedazzler," the hook-laden label debut from Toronto-based foursome Made. The act caps off a series of U.S. promotional dates at New York's Don Hill's club May 13, followed by a return to Canada for club dates. The album, which will be released May 20, has been picking up college radio spins.

**ROADWORK:** RCA's Jeremy Toback embarks on a series of in-stores and promotional performances, beginning with a Sunday (4) gig at Third & Lindsey in Nashville, which will be broadcast live on WRLT. He is also slated to perform at Lollapalooza June 14-18.



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Pinball Wizard, Lucy in the Sky with Diamonds,  
Ruby Tuesday,  
Nights in White Satin

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## RIDING HIGH ON THE BILLBOARD JAZZ CHART.

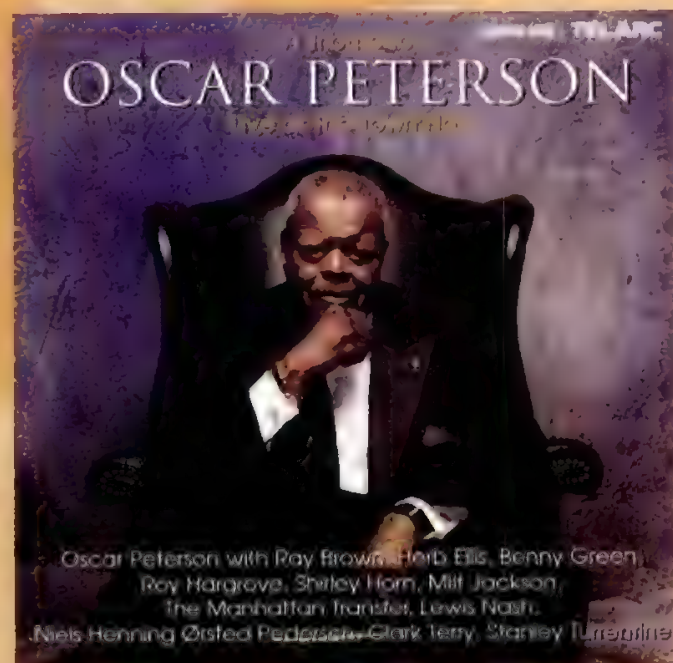
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# Rap Acts Return To Basics

## Street Life And Mack Start A Party...

BY SHAWNEE SMITH

NEW YORK—In an effort to help clean up rap's negative image, Street Life rapper Craig Mack has recorded "Operation: Get Down," which emulates the party-like vibe presented by the genre's early pioneers.

The label plans to back the artist's creative stand with a marketing campaign that promotes education, addresses substance abuse, and highlights the positive aspects of rap music.

"Operation: Get Down," Mack's Street Life debut set, streets June 24.

Mack's last set, Bad Boy's "Project: Funk Da World," peaked in 1994 at No. 6 on the Top R&B Albums chart, No. 21 on The Billboard 200, and sold 400,000 units, according to SoundScan. The album spawned the hit single "Flava In Ya Ear," which spent four weeks at No. 1 on the Hot Rap Singles chart.

"The first album was more or less proving to myself and other people that I could do it," says Mack. "I wasn't really thinking about audience. I cared more that everybody knew I was the lord when it came to the funk. But now I'm trying to give [people] better qual-

ity music, give them something to look forward to."

Mack is no longer touting hardcore funk tracks. "Operation: Get Down" exudes a much lighter attitude than his last album, offering up feel-good tracks with feel-good lyrics about partying and having a good time.

Mack changed the direction of his music after witnessing, while between labels, what he believes is a downward spiral in rap music.

"The hip-hop community is in a state of depression. What do we have to look forward to?" Mack asks. "Operation: Get Down" is our mission to save it. I want to show the

world that you can enjoy [rap] music without it being a negative vibe or without it being something of a risk instead of it just being a relaxing party."

"Working with music is a pleasure; it's about having fun, not about a bunch of tough-guy stuff," says Eric B., senior VP of Street Life Records, who spear-

headed Mack's mission to make rap music safe for all parties involved.

"When we [Eric B. & Rakim, Eric B.'s previous group] toured, we had fun, and we got to see the world," he says. "A lot of these [new acts] don't get to do that. And when we were out, we were considered to be rough and tough, and we never cursed, and we never talked rough. Music is for entertainment."

Targeting the world market, "Operation: Get Down" features the production work of Prince Markie D, Demetrius

(Continued on next page)



MAC K



**Living Legends.** The six Living Legends Foundation award recipients stand proud following a special dinner in their honor April 16 at the Fontainebleau Hotel in Miami Beach, Fla. The event was held prior to Impact's Super Summit XI. Pictured, from left, are WJLB Detroit GM Verna Green, entertainment consultant Jim Tyrrell, Rondor Music International senior VP/GM Brenda Andrews, Fletcher's One-Stop Records & Tapes owner Estes Fletcher, syndicated radio personality Tom Joyner, and Holmes Entertainment consultant Cecil Holmes.

## ... While Boogiemonsters Get Righteous On EMI Set

BY HAVELOCK NELSON

NEW YORK—In its effort to break "God Sound," the sophomore album by Boogiemonsters, EMI's marketing approach is as "back to basics" as its act's lyrical content.

"We all see what's happening to hip-hop right now," says Sean "Vex" Pollard, half of the hip-hop duo. "There are a lot of people in the audience saying, 'Hey, why are these folks exaggerating about the black lifestyle? Why are they exploiting and distorting it? Me and my partner [Mondo McCann] are trying to

soundscapes were produced by the duo and Domingo.

Over the album's melodies, the Virginia-based MCs, who are resolutely anti-gangsta, rhyme intelligently to eclipse dark stars. They express their disgust with rappers keeping it real "with an L in one hand and the other packin' steel," the surfeit of mike controllers just treading through the same grimy water.

For example, on the short cut "And Then What?," one of them utters, "If you got five minutes or an hour to speak to me, man, change my life." The first single, "The Beginning Of The End," speaks about "Armageddon weaponry that's based on the 7 seals" and police and governmental roadblocks to blacks.

"Mondo and I weren't together when we wrote these lyrics, but the moods and images we felt from the music gelled together real nice," Pollard says.

Other tracks drop Revelations-type imagery, and Pollard says that he and McCann titled the set "God Sound" because they view themselves as "vessels that allow the higher power to work through us."

Characterizing the differences between the new set and the act's 1994 Pendulum/EMI debut, "Riders Of The Storm: The Underwater Album," Pollard says, "The sound of the first album was based on an outside producer, Derek Jackson, looking in. This second one is the group projecting out."

The unique aesthetic that's evident on "God Sound" has caused executives at EMI to enact an "intuitive plan" to

(Continued on next page)



BOOGIEMONSTERS

provide some balance."

Speaking about "God Sound," which ships June 17, Pollard adds, "We're continuing on our mission of providing youth with a map for [navigating] through these days and times. We're just trying to give the art as a whole to people as we think it should be presented right now. We wanted to do something large for the purpose of expanding music and thought."

With a laconic swank and way-cool swagger, Boogiemonsters ride mellow, liquid grooves that aren't based on the currently popular practice of simply looping existing musical tracks. The

## Keeping It Real Shouldn't Come At A Cost; Lord's Alternative Soul Can't Be Limited

**HARDCORE RAP:** Even as hardcore rap albums by such acts as the Notorious B.I.G. continue to rack up impressive record sales, there is a growing trend in the hip-hop community toward more positive lyrics.

This movement is no doubt inspired by the string of tragedies that have assailed hip-hop's most influential artists: the late B.I.G., Eazy-E, and 2Pac. With their deaths, perhaps the rap community has begun redefining exactly what it means to be real.

Over the years, propaganda surrounding the notion that rappers had to lyrically tote a smoking pistol and denigrate women morphed into a stymieing ball and chain. Despite the lunacy of the ill-considered postulate, both artists and consumers bought into the claim, spiraling rap downward into a seemingly bottomless pit of violence, despair, and negativity.

In effect, keeping it real meant keeping it thuggish. And while it seems innate that teenagers are rebellious, the mean-spirited messages issued by rappers became a perverted reality for thousands of impressionable fans. The result has been many rap-inspired criminal activities involving violence, mayhem, and general misconduct.

No one is suggesting that rap is the cause of all our youth's social problems. However, in recent years, much of its harder lyrical forms have not been contributing to a solution, either.

Symptom or not, the vile language and morose attitudes spouted by many otherwise talented rap performers have unwittingly aided in furthering the repressing black stereotyping that afflicts young black men and women today.

And this was all in the name of keeping it real. Ironically, many rappers trumpet that ridiculous slogan while insisting that their cyanide-laced words are merely lyrical extensions of the visual fantasies that movie-goers ingest during any Steven Segal, Jean-Claude Van Damme, or Arnold Schwarzenegger action flick.

But the resulting hip-hop community attrition—combined with the perceived East Coast/West Coast rivalry—seems to be wearing down the minds of young rappers, many of whom are seeking more productive methods to deliver their state-of-the-hood black CNN reports. Even consumers, who've watched several of their favorite rappers pass violently—along with many of their neighborhood friends—appear to have had enough of the negativity.

As the talent stories in this week's R&B section demonstrate, many rappers, while not turning their backs on the problems that affect the African-American community, are addressing them in more positive ways.

There will always be a place for stark, reality rap; the

genre boasts some of the most fertile sounds and provocative insights into black inner cities. But let's hope that the violence-for-violence's sake brand of music that someone dubbed gangsta rap goes the way of the dinosaur and the Edsel. The mental and physical health of the black community depend on it.

**TAKING A STAND:** The Family Stand's Peter Lord has created an informal collective called the Alternative Soul Kolective, which is comprised of vocalists and musicians who don't subscribe to limiting definitions of black music.

Rock, funk, retro, classic, and traditional R&B are all part of the creative cartel's musical repertoire. Their emphasis is not on creating music that fits neatly into a radio stations' format, but on the creation of quality music.

Among the members of the rebel band are Avatar act Goodfellaz, the Family Stand, and former Living Colour vocalist Corey Glover.

In April, this too-live crew performed on BET's "Planet Groove." New Yorkers will be able to see the musically fertile assembly live at still-to-be-

scheduled, low-cost showcases throughout the spring.

There's no word yet on whether the collective is planning to record, but stay tuned.

**COVERT ACTION:** Speaking of the Family Stand, one of my deep-cover operatives at Elektra (at the cost of two fingers and an eye) smuggled out a rough of the upcoming set by the seminal recording act. The music I heard is the bomb.

Polished, complex production blends ideally with rough-and-tumble beats. The result is a music aficionado's sonic paradise.

A truly eclectic trip into the rhythm alternative world, the project comes at an opportune moment for the act. The Family Stand's previous projects were ahead of their time. With hope, the right time will arrive for the act when the album is released later this year.

**IAAAM APPROACHES:** Whitney Houston, Salt-N-Pepa, Jon Secada, and Vesta have been named the artistic chairpersons for the International Assn. of African-American Music (IAAAM) '97 Celebration. Joining the creative talent as chairpersons are Atlantic co-chairman Ahmet Ertegun, EMI R&B promotion senior VP Dave Rosas, and Rep. John Conyers Jr., D-Mich.

The theme of this year's annual conference, which will be held June 12-15 at Washington, D.C.'s JW Marriott Hotel, is "The Business Of Music: Unity In Our Community."



by J. R. Reynolds







**ALL HAIL THE QUEEN:** Double congratulations go to MCA as Mary J. Blige's "Share My World" (MCA) jumps 57-1 on Top R&B Albums, where she also earns Greatest Gainer status following last issue's street-date violations. Even more impressive is the album's No. 1 debut atop The Billboard 200, where first-week sales of more than 240,000 units outpace stellar country act George Strait's "Carrying Your Love With Me" (MCA). Strait's set landed a No. 2 bow (see Country Corner, page 28). The debut proves Blige's worth as the self-dubbed "queen of hip-hop soul." This issue marks the second time two albums from the same label have debuted simultaneously in the top two positions of The Billboard 200 in the SoundScan era. The first time was in October 1991, when Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II" occupied the top two slots. With more than double the first-week sales of 1994's three-times platinum "My Life," the new set marks both Blige's biggest sales week ever and her first time atop The Billboard 200. Blige's peak on that chart had been with "What's The 411?" (Uptown/MCA), which peaked at No. 6 in the Sept. 26, 1992, issue. "Share My World" breaks the **Notorious B.I.G.**'s "Life After Death" (Bad Boy/Arista) four-week reign on both Top R&B Albums and The Billboard 200; ironically, B.I.G.'s first commercial introduction came as a guest rapper on the remix to Blige's 1992 hit "Real Love."

**BIG DADDY:** Rapper/executive Heavy D's "Waterbed Hev" (Uptown/Universal) grabs the Hot Shot Debut trophy on Top R&B Albums at No. 3, while 74,000 units proved good enough for a No. 9 entry on The Billboard 200. This issue also marks Heavy's highest position ever on The Billboard 200, breaking the No. 11 peg set by "Nuttin' But Love" in June 1994. "It's selling great here, and we're already on our second order," says Kay Persaud, store manager at Music Factory in New York. The album's first single, "Big Daddy," peaked at No. 5 on Hot R&B Singles and scanned more than 449,000 units, according to SoundScan.

**BACK II BACK:** Zhané's debut album, "Pronounced Jah-Nay" (Ill-town/Motown), entered Top R&B Albums at No. 8 in the Feb. 26, 1994, Billboard, a ranking that would mark the album's peak on that chart. Three years later, the duo's latest offering, "Saturday Night," does a repeat performance, debuting at No. 8. Although the new album falls about 800 units shy of its predecessor's first-week sales, "Saturday Night" has a stronger showing on The Billboard 200 at No. 41; the 1994 set debuted at No. 45.

**FACES GOING PLACES:** With a 17-position hop on Hot R&B Singles, "G.H.E.T.T.O.U.T." by Changing Faces (Big Beat/Atlantic) glides 19-2 and appears the likely heir for the top slot. Last issue the single was forced onto the chart early due to street-date violations. After a full week at retail, more than 41,000 units place the track at No. 15 on Hot 100 Singles Sales, while heavy demand at R&B core stores moves the title 59-2 on Hot R&B Singles Sales. Sales make up 60% of the song's total chart points. Airplay at eight new R&B monitored stations contributes to a 25% increase in audience impressions, moving "G.H.E.T.T.O.U.T." 14-8 on Hot R&B Airplay. "It's a can't-lose record," says WUSL Philadelphia operations manager Helen Little. "The song is very relatable to the audience and has been researching very well for us." New stations supporting include WBHJ Birmingham, Ala. (22 plays), WQHT New York (16 plays), and KQXL Baton Rouge, La. (12 plays).

## R&B

### CRAIG MACK

(Continued from preceding page)

Shipp, Tyrone Fyffe, Johnny J. and Eric B. By contrast, "Project: Funk Da World" consisted of mostly demo tracks that Mack produced himself. However, one track, "Get Down," was produced by Easy Mo B. The album also introduced Mack to a new work ethic.

"It was direct work," he says. "I wasn't going back and forth from home, hanging out with my boys. It was get up, go into the studio until it was time to go to sleep. I like that environment better."

The first single from "Operation: Get Down," "Jocking My Style," was serviced to radio April 24; the label is currently developing the record's video, which will be delivered to outlets at least a month prior to the album release date. The clip is set to have a "Mission: Impossible"-type theme, as will the set's promotional campaign.

"It's going to be a 'Your mission, if you decide to accept it' kind of feel," says Chuck Gullo, president of All American Music Group, the parent company of Street Life. "Craig is going to be a secret agent or something along those lines."

Street teams have already been serviced with sampler cassettes and postcards, and several retailers already have advance posters.

Mack's 15-city promo tour runs June 10-24. The label is also planning to have Mack tour extensively over the summer.

The artist will also star in several public service announcements (PSAs) concerning the perils of drug and alcohol abuse and the advantages of staying in school. Incurring the costs itself, Street Life will ship the PSAs to every state's board of education for use in the

(Continued on page 43)

### EMI'S BOOGIEMONSTERS

(Continued from preceding page)

market and promote the album. "There's a lot of feeling, a lot of hands-on monitoring involved," says EMI's senior national director of rap and street promotion, Troy Shelton.

The plan is regionally intensive, one that focuses initially on national college radio, DJs, and record pools in the San Francisco area, Los Angeles, Chicago, Detroit, Cleveland, and the region between Boston and Norfolk, Va.

"We felt these were the areas that best correlated to the kind of developing sales pattern that we're gonna need to really buzz this thing throughout the rest of the country," says Shelton.

"This band is coming from a very different place than a lot of groups, and I think the project warranted this kind of treatment for us to get the proper saturation and setup," he adds.

"The Beginning Of The End" was shipped April 24, and its limited servicing has caused some industry people to begin requesting the song. "Last week I had someone from a major L.A. station begging me for the record," says Shelton. "I told him, 'No, you can't have it,' cause it wasn't time for him to have it."

Shelton explains that only when the single is "kicking ass at college radio, and collecting credible buzz" in the clubs and the pools, will it be time to go after commercial radio.

"We've gotten so used to running after radio," Shelton says. "We're depending on something that's always gonna be there. And that's the consumer in the street."

## Billboard

MAY 10, 1997

# Hot Rap Singles

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	<b>HYPNOTIZE</b> (C) (D): BAD BOY 79092/ARISTA	★★★ No. 1 ★★★ ◆ THE NOTORIOUS B.I.G. 3 weeks at No. 1
2	2	2	<b>MY BABY DADDY</b> (C) (D): (T) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
3	3	3	<b>CAN'T NOBODY HOLD ME DOWN</b> (C) (D): (T): X: BAD BOY 79093/ARISTA	◆ PUFF DADDY (FEAT. MASE)
4	4	4	<b>I'LL BE</b> (C) (D): (T) VIOLATOR/DEF JAM 574028/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
5	5	5	<b>BIG DADDY</b> (C) (D): (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
6	6	6	<b>I SHOT THE SHERIFF</b> (C) (D): (T): G: FUNNDEF: JAM: 7/3554/MERCURY	◆ WARREN G
7	7	8	<b>LET ME CLEAR MY THROAT</b> (C) (D): (T): GLAMERICAN 17441/WARNER BROS.	◆ DJ KOOL
8	10	13	<b>DA DIP</b> (C) (D): (T): X: HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
9	8	7	<b>JAZZY BELLE</b> (C) (D): (T): X: LAFACE 24224/ARISTA	◆ OUTKAST
10	9	11	<b>STOP THE GUNFIGHT</b> (C) (D): (T): TRAPP 926/INTERSCOPE	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
11	11	10	<b>THE THEME (IT'S PARTY TIME)</b> (C) (D): (T): BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
12	11	11	<b>GANGSTAS MAKE THE WORLD GO ROUND</b> (C) (D): (T): LENCH MOB 53264/PRIORITY	◆ WESTSIDE CONNECTION
13	12	9	<b>GNETTO LOVE</b> (C) (D): (T): X: 53 SO DEF 78527/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
14	NEW	1	<b>IF U STAY READY</b> (C) (D): (T): UNFADABLE/SHEPPARD LANE 854976/ISLAND	◆ SUGA FREE
15	15	41	<b>FEELIN' IT</b> (C) (D): (T): ROC A FELLA 53212/PRIORITY	◆ JAY-Z
16	24	22	<b>***** GREATEST GAINER *****</b> <b>GONNA LET U KNOW</b> (C) (D): (T): ISLAND 854914	◆ LIL BUD & TIZONE FEAT. KEITH SWEAT
17	14	12	<b>SHO NUFF</b> (C) (D): (T): SUAVE HOUSE 1602/RELATIVITY	◆ TELA FEATURING EIGHTBALL & MJG
18	18	2	<b>G.O.D. PT. III</b> (C) (D): (T): LOUD 64833/RCA	◆ MOBB DEEP
19	19	23	<b>WU-RENEGADES</b> (C) (D): (T): WU-TANG 53267/PRIORITY	◆ KILLARMY
20	17	18	<b>T.O.N.Y. (TOP OF NEW YORK)</b> (C) (D): (T): PENALTY 7193/TOMMY BOY	◆ CAPONE-N-NOREAGA
21	21	17	<b>NO TIME</b> (C) (D): (T): JONAS/BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
22	22	19	<b>I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)</b> (C) (D): (T): LASH/AG 70134/HINES	◆ TRU FEAT. ICE CREAM MAN (MASTER P)
23	26	7	<b>THAT'S RIGHT</b> (C) (D): (T): BREAKAWAY/SUCCESS 58642/EMI	◆ DJ TAZ FEATURING RAHEEM THE DREAM
24	16	15	<b>RUNNIN'</b> (C) (D): (T): 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH	◆ 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
25	20	16	<b>GOLD ROCK PARTY</b> (C) (D): (T): M. J. X: EASTWEST 64212/EEG	◆ MC LYTE
26	23	21	<b>GO G'S GET TO GO TO HEAVEN?</b> (C) (D): (T): OAKLAND HILLS 4151/DEF JAM 574030/MERCURY	◆ RICHIE RICH
27	29	33	<b>EMOTIONS</b> (C) (D): (T): M. J. X: CREATORS WAY-BEAT 98025/ATLANTIC	◆ TWISTA
28	35	34	<b>KEEP IT ON THE REAL</b> (C) (D): (T): NOD TRIBE 38584/YRGIN	◆ 3K KRAZY
29	25	20	<b>STEP INTO A WORLD (RAPTRU'S DELIGHT)</b> (C) (D): (T): JIVE 42432	◆ KRS-ONE
30	27	25	<b>LUCHINI AKA (THIS IS IT)</b> (C) (D): (T): PROFILE 5458	◆ CAMP LO
31	44	2	<b>JUST ANOTHER CASE</b> (C) (D): (T): K. HIGGARD/DEF JAM 537857/MERCURY	◆ CRU FEATURING SLICK RICK
32	32	24	<b>WHATEVA MAN</b> (C) (D): (T): DEF JAM 574026/MERCURY	◆ REDMAN
33	33	35	<b>TIGHT TALK</b> (C) (D): (T): X: RAY TRACK 1297	SHAMUS FEATURING FLU
34	NEW	1	<b>F I COULD CHANGE FROM TW BOLD IT</b> (C) (D): (T): X: M. J. X: 5327/PRIORITY	◆ MASTER P FEAT. STEADY MURDER, M.A.X., MC B & DOLL
35	30	15	<b>THINGS'LL NEVER CHANGE RAPPER'S BALL</b> (C) (D): (T): X: X: W. B. 42436/JIVE	◆ E-40 FEAT. BO-ROCK
36	RE-ENTRY	3	<b>U CAN'T SING R SONG</b> (C) (D): (T): X: CAPITOL 58629	◆ SPEARHEAD
37	28	30	<b>THE CYPER PART 3</b> (C) (D): (T): VIOLATOR 1576/RELATIVITY	◆ FRANKIE D'ASS FEAT. CRAIG G. ROYANNE SHANTE, B2 WARREN & BIG DADDY VANE
38	38	43	<b>LOVE ME FOR FREE</b> (C) (D): (T): ZOC 3426/MOLCANO	◆ AKINYELE
39	31	26	<b>ME OR THE PAGES</b> (C) (D): (T): X: PAYDAY/LONDON 531100/ISLAND	◆ JERU THE DAMAJA
40	37	29	<b>HIP-HOPERA</b> (C) (D): (T): X: BUNNY XP 1464/TVT	◆ BOUNTY KILLER FEATURING THE FUGEES
41	41	39	<b>HOW DO U WANT IT/CALIFORNIA LOVE</b> (C) (D): (T): J. X: DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
42	39	32	<b>GET UP</b> (C) (D): (T): UNIVERSAL 56032	◆ LOST BOYZ
43	34	36	<b>MOVE IT IN MOVE IT OUT</b> (C) (D): (T): X: NEXT REALITY 1435	◆ DERELECT CAMP
44	43	38	<b>NOTHING BUT THE CAVI HIT (FROM "RHYME &amp; REASON")</b> (C) (D): (T): BUZZ COX 54253/PRIORITY	◆ MACK 10 & THA DOGG CREW
45	40	37	<b>DO THE DAMN THING</b> (C) (D): (T): X: JIVE 42436	◆ THE 2 LIVE CREW
46	45	40	<b>WHAT THEY DO</b> (C) (D): (T): DGC 9407/GEFFEN	◆ THE ROOTS
47	36	31	<b>IT'S THE PEE '97</b> (C) (D): (T): X: RELATIVITY 1590	◆ PMD (FEATURING MOBB DEEP)
48	42	44	<b>2 MUCH BOOTY (IN DA PANTS)</b> (C) (D): (T): X: WARP 414/ICHIBAN	SOUNDMASTER T
49	49	44	<b>YARDCORE</b> (C) (D): (T): X: DELICIOUS VINYL 4003/RED ANI	◆ BORN JAMERICANS
50	46	45	<b>SPACE JAM (FROM "SPACE JAM")</b> (C) (D): (T): X: WARNER SUNSET 868 8701/84G	◆ QUAD CITY DJ'S

Records with the greatest sales gains this week. \*Videoclip availability. \*\*Recording Industry Association of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	5	5	<b>MY LOVE WON'T FADE AWAY</b> ZAKARYA (DVS/AGM)
2	2	10	<b>SWEET SEXY THING</b> NU FLYOR FEAT. ROGER (DEPRISSE/WARNER BROS.)
3	3	6	<b>COME ON EVERYBODY (GET DOWN)</b> U 3 (BLUE NOTE/CAPITOL)
4	4	11	<b>HOMIE LOVE</b> WILDCUFF SOCIETY (BLUNT/TVT)
5	—	1	<b>HOLD ON</b> AHN NESEY (PERSPECTIVE/AGM)
6	6	8	<b>SWEET THANG</b> IMPROMPTU (MOJAZZ/MOTOWN)
7	7	7	<b>SURVIVING THE GAME</b> RUFFTOWN MOB (LUC JOE)
8	16	2	<b>MY SECRET IS...</b> S.H.E. (TWSM/TRAUMA/INTERSCOPE)
9	—	1	<b>GET MINE</b> TEFLON (RELATIVITY)
10	15	2	<b>JUST A FREAK</b> OPTICAL INTEREST FEAT. DENNIS ROMAN (MERCURY)
11	14	5	<b>MOST OF ALL</b> MOTHER SUPREMACY (4TH & BROADWAY/ISLAND)
12	8	3	<b>LET ME SEE YOU SQUIRREL</b> SQUIRREL (LIVE)
13	—	1	<b>SLOW FLOW</b> THE BRAXTONS (ATLANTIC)
14	11	4	<b>YOUR ONLY LOVER</b> U-MYND (LUC JOE)
15	10	15	<b>WE GOT IT</b> JUNGLE BROTHERS GET STREET/ISLAND JAMAICANS/ISLAND
16	9	20	<b>BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER)</b> TAK 6 (WARNER BROS.)
17	13	3	<b>YOU DON'T HAVE TO BE AFRAID</b> TAKE 6 (WARNER BROS.)
18	19	9	<b>YOU AIN'T RIGHT</b> TONYA (T-TOWN/MALACO)
19	18	5	<b>WOMAN GOT IT GOIN' ON</b> REGGIE STEPPER (RIPNIT)
20	—	1	<b>NOW OR NEVER</b> ICF (SLAMIN')
21	25	11	<b>ONE LOVE</b> NAS (COLUMBIA)
22	17	2	<b>STAY ANOTHER DAY</b> INTRIGUE (UNIVERSAL)
23	24	22	<b>TEAR DA CLUB UP</b> THREE 6 MAFIA (BRITNEY/PRIORITY)
24	—	1	<b>STALLION RIDE</b> RAYMON (OJICORE)
25	—	5	<b>SHAKE WHATCHA MAMA GAVE YA</b> STINK & THE HOGGS (JAM INDUSTRIES RHYTHM)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



MAY 10, 1997

# HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

[illegible][illegible]

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

☐ Records with the greatest airplay gains © 1997 Billboard/BPI Communications.

APR 19 1964

Ya, ASCAP/Dowhat!GottaDo, ASCAP/Nick-U-Val,

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

☐ Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.



# Billboard<sup>®</sup> TOP R&B ALBUMS

MAY 10, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL  
STORE SALES REPORTS COLLECTED, COMPILED,  
AND PROVIDED BY **SoundScan<sup>®</sup>**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	57	—	2	MARY J. BLIGE MCA 11606* (10.98/16.98) 1 week at No. 1	SHARE MY WORLD	1
2	1	1	6	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (10.98/24.98)	LIFE AFTER DEATH	1
*** Hot Shot Debut ***						
3	NEW	—	1	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
4	2	2	11	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADU'ISM	1
5	3	5	7	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
6	4	4	8	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
7	6	7	9	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
8	NEW	—	1	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
9	7	8	34	BLACKSTREET 3 INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
10	8	—	2	ROME RCA 67441* (10.98/15.98)	ROME	1
11	5	3	3	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
12	10	10	10	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
13	9	—	26	MAKAVELI 3 DEATH ROW 30019*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
14	12	11	25	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
15	16	12	23	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL	5
16	11	14	55	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98)	MAXWELL'S URBAN HANG SUITE	8
17	17	15	29	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR	14
18	13	13	24	SOUNDTRACK 3 WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
19	18	20	35	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
20	19	22	46	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE	15
21	20	17	35	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
22	22	21	23	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
23	21	19	45	TONI BRAXTON 3 LAFACE 26024/ARISTA (10.98/16.98)	SECRETS	1
24	14	16	34	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
25	15	6	3	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 15000/ATLANTIC 82961/AG (11.98/17.98)	CONFLICTS & CONFUSION	6
26	23	25	23	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
27	29	27	27	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
28	24	—	2	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
29	26	23	3	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ	23
30	31	28	3	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS	28
31	36	58	30	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
32	37	32	53	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
33	35	33	25	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
34	30	38	7	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98)	RETURN OF THE MACK	30
35	28	18	5	WARREN G GUNNELL JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
36	27	24	7	LEVET ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
37	41	35	64	2PAC 2 DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
38	34	30	7	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
39	43	37	29	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT	24
40	33	29	16	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	HELP YOURSELF	9
41	32	26	11	VARIOUS ARTISTS 3 FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 7472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
42	38	31	26	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
43	44	39	31	MINT CONDITION PERSPECTIVE 549022/AMM (10.98/14.98)	DEFINITION OF A BAND	13
44	40	34	44	KEITH SWEAT 3 ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
45	NEW	—	1	TRAPP DEFF TRAPP 9268/INTERSCOPE (10.98/16.98)	STOP THE GUNFIGHT	45
46	45	42	13	VARIOUS ARTISTS 3 NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
47	25	—	2	ARTIFACTS BIG BEAT 92753*/AG (10.98/15.98)	THAT'S THEM	25
48	49	43	24	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	43
49	39	36	—	VARIOUS ARTISTS 3 COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6

50	48	40	22	SOUNDTRACK 3 ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
51	50	46	50	THE ISLEY BROTHERS 3 T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
52	52	54	26	AZ YET 3 LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
53	47	41	3	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
54	51	45	26	GHOSTFACE KILLAH 3 RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
55	NEW	—	1	ILL AL SKRATCH MERCURY 532945* (10.98 EQ/16.98)	KEEP IT MOVIN'	55
56	63	52	48	ANN NESBY PERSPECTIVE 549022/AMM (10.98/14.98)	I'M HERE FOR YOU	27
57	55	56	23	SHAQUILLE O'NEAL 1 W.ISM/TRAUMA 90087*/ANTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
58	53	53	13	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON	AN
59	54	50	11	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T	32
60	69	60	30	KENNY G 3 ARISTA 18935 (10.98/16.98)	THE MOMENT	9
61	62	51	—	LUTHER VANDROSS 3 LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
*** Pacesetter ***						
62	73	70	4	VARIOUS ARTISTS INTERSCOPE 45011*/J. 3816.98	BOOTY MIX 2: THE NEXT BOUNCE I	62
63	56	44	29	JOHNNY GILL 3 MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
64	66	59	25	SNOOP DOGGY DOGG 3 DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
65	60	65	37	AKINYELE 200 31142*/MOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)	18
66	59	47	20	REDMAN 3 DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
67	46	57	9	VARIOUS ARTISTS THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	46
68	84	77	38	MASTER P 3 NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
69	72	74	7	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END	42
70	NEW	—	1	GOODFELLAZ AVATAR/POLYDOR 533396/AMM (10.98/16.98)	GOODFELLAZ	70
71	64	49	15	SOUNDTRACK 3 BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
72	70	52	25	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
73	61	48	12	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
74	58	58	4	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL	58
75	77	61	33	NEW EDITION 3 MCA 11480* (10.98/16.98)	HOME AGAIN	1
76	79	72	42	JAY-Z 3 FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
77	81	79	89	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
78	78	63	5	RAY J EASTWEST 62017/EEG (10.98/16.98)	EVERYTHING YOU WANT	56
79	76	67	22	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	15
80	83	76	31	SOUNDTRACK 3 EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
81	74	69	46	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
82	68	55	13	SOUNDTRACK 3 DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
83	RE-ENTRY	2	—	DJ DMD FEATURING THE INNER SOUL CLIQUE INNER SOUL/WRAP 4518/BACHMAN (9.98/14.98)	ELEVEN	83
84	67	64	23	3 3 NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
85	82	80	36	OUTKAST 3 LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
86	65	78	5	GEORGE DUKE WARNER BROS. 46494 (10.98/16.98)	IS LOVE ENOUGH?	65
87	89	73	23	MOBB DEEP 3 LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
88	85	71	19	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK	46
89	98	91	6	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	79
90	88	93	15	FREAK NASTY 3 CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS	58
91	80	66	11	SOUNDTRACK 3 JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
92	86	75	12	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
93	RE-ENTRY	2	—	FRAZE BEFORE DAWN 2011/TOUCHWOOD (10.98/14.98)	RUFF RIDE - THE ALBUM	93
94	RE-ENTRY	3	—	TASHA HOLIDAY MCA 11460* (9.98/12.98)	JUST THE WAY YOU LIKE IT	91
95	91	86	34	DO OR DIE 3 RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
96	71	—	2	VARIOUS ARTISTS LIAISON 1227* (10.98/14.98)	GIMMIE DAT BEAT THE BEST OF D.C. GO GO VOLUME 2	71
97	94	84	5	IMPROMPT 2 MOJAZZ 530748/MOTOWN (8.98/14.98)	CAN'T GET ENOUGH	72
98	100	95	26	DA BRAT 3 SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
99	RE-ENTRY	62	—	FUGEES 3 RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
100	99	88	93	BONE THUGS-N-HARMONY 3 RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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BDRD3027



## Todd Terry Is 'Ready' To Prove Himself As An Artist

**HANDS IN THE AIR:** On his forthcoming Logic full-length debut, "Ready For A New Day," Todd Terry firmly reminds clubland that he's an equally skilled pop tunesmith and house music producer. Bolstered by the presence of dance music titans Martha Wash and Jocelyn Brown, he succeeds in merging credible, hard-edged beats with a spree of cute hooks and choruses that will sound quite nice pumpin' out of a car radio.

Due June 17, "Ready For A New Day" will be preceded by the



by Larry Flick

demented but compelling deep-house dub that coats a muscular bassline with thick, dark organs and random, off-the-wall chatting. The sprawling, endlessly evolving Mushroom Head mix is essential. Meanwhile, "Get

post/Geffen plans to issue a CD-5 boasting mixes by Uberzone June 17. "Vegas" follows July 29. All the while, the act will be gigging on the rave/electronic circuit.

**SWINGIN' SINGLES:** Next Plateau Records may be mining Sybil's back catalog of hits for stateside action, but the diva is wisely not sitting around and hoping that punters here will rediscover those cute oldies. Instead, she has hooked up with the U.K.'s Coalition Recordings for "Still A Thrill," a lush, string-laden house anthem that illuminates how much stronger her voice gets over time. She still has quite a way with a lyric, as proved in a performance that is shaded with spiritual warmth and riddled with telling subtext. When she sings about "waiting patiently" and "her joy in sharing," a sharp ear can detect more than what appears to be served over K-Klass' pastel-colored arrangement. After recording far too many covers, it's a pleasure to hear Sybil stretch out with such a potent original composition. Can't wait to hear what she does next.

Although he's focusing a lot of his time and energy toward honing his songwriting skills (thanks to a juicy EMI publishing deal that will be keeping him mighty busy in the coming months), clubland legend Maurice Joshua is still finding time to squeeze in a remix here and there. He reminds the world of his deft way with a house beat on his reconstruction of "Dancehall Queen" by **Beenie Man Featuring Chevelle Franklin**, the title theme to an Island Jamaica motion picture due to open in August. The track sports a smooth exchange of throaty toasting by Beenie and full-bodied belting by Franklin, as well as a hook that demands radio attention. Joshua effectively pumps up the rhythm pace, coating a thick'n'chewy bassline with buzzing, almost rave-like synths. A nifty way to celebrate the onset of warm weather. In fact, you'll feel like you're twirling on a tropical island before the first percussion break.

For an intense dub-house experience, there are few jams better than "Fade II Black" by **Kings Of Tomorrow** on the Deep Dish-owned Yoshitoshi Recordings. Producers J. "Sinister" Sealee and Sandy Rivera prove to be a team worth monitoring, given the masterful way they layer keyboards, basslines, and sound loops here. There's a nice biting edge to the beat, while the hook sneaks up and threatens to take permanent hold of the brain. Once you've worn out the original versions, there's also a set of mixes by **Roger Sanchez** that are soaked in tingly soul and moody darkness.

On the jittery "Stuff That Lizard," quirky U.K. producers **Rhythm Dr.** and **Philippe Lovena** momentarily sidestep their prog-house sound in favor of a futuristic jazz/funk flavor. The collision of manic live drums by **Dr. UM** (aka Victor Guillamon) and the duo's whirly electronic riffs doesn't exactly make for an instant floor-filler, but

it sure is fun to simply sit and listen to. You can literally spend hours deconstructing the track's complex melody. Brainy stuff that can be found on Mama Records.

If you haven't given any turntable love to the first few of releases on **Rick Squillante's** fledgling Virgin Underground label, you are missing out on some good stuff. "Everybody Needs To Be Loved," by **Groove Junkies**, straddles the line between trance/NRG and hard-house with its percolating keyboards and uplifting vocals by **Ajani**, a new talent whom we're anxious to hear more of. If you can't find a version to play within the record's double-pack of remixes, then you're simply not listening.

Another of the label's yummers is "I'm In The Mood," a Euro-stomper by **Pierre J.** that is enhanced by a dark and loopy dub by **Prince Quick Mix**.

The nimble rhythm touch of **Prince Quick Mix** can also be heard on the 12-inch pressing of "Sexuality" by **Garland Jeffreys**. He gets better with each record, thanks in large part to his imaginative way with a bassline and sampler. **Ernie Lake & Bobby Guy** and **DJ Casanova** also take a crack at this tune, which makes for a well-rounded package that has something for almost everyone. Lake and Guy continue the thread of commercially viable house drama that they started on **Toni Braxton's** "Un-Break My Heart," while Casanova injects a splash of techno-smart aggression into his fast-paced interpretations. Find the mix that works for you.

**MEN AT WORK:** Respected artist manager **Vito Bruno** and veteran producer/artist **Man Parrish** are playing a game of back-to-the-future with the first single on their new indie label, **Endorfun Records**. The first release of this joint venture is a revisitation of Parrish's 1983 classic "Hip-Hop Be-Bop," smartly refash-



**Kaoz In The Mix.** Kerri "Kaoz" Chandler is seen putting the finishing touches on "Kaoz On King Street," his first album for New York's King Street Records. The set shows the enduring producer/DJ balancing his signature deep-house dubs with soul-injected songs that feature such familiar belters as Carole Sylvian, Hunter Hayes, and Carolyn Harding. Chandler has recently started making promotional appearances in support of the project, including a well-received turntable stint at Groove Jet in Miami.

ioned to suit the electronic movement.

It's astonishing how well the original version of this track has held up over time—a clear tribute to Parrish's forward-reaching style. He's soaked the new versions with nutty sound effects and hypnotic, tribal-esque grooves that are as conducive to chillin' out as they are to thrashing around. Parrish calls this atmospheric sound "ambio-rhythmic" and says that he has an entire album of such material due for release later this year.

"Most people know me from my work with NRG dance acts like **Man 2 Man**, **Paul Parker**, or **Village People**. But what they don't know is that I've also done film scores and other things of that nature," he says. "This album will be a surprise to those people."

Bruno and Parrish are also in the process of signing new acts to Endorfun, with an eye toward issuing several more singles before the close of '97. According to Parrish, the great thing about being on the label's roster will be having the time and freedom to become well-rounded artists.

"I've seen many talented people get crushed by the 'system,'" he says. "When we sign someone, it's because we hear something deeper than one or two singles, and we hope to give them space to develop."

**FINALLY**, we want to join clubland in offering heartfelt condolences to **Joi Cardwell** on the untimely death of her mother, **Jacqueline**, who succumbed to cancer-related complications April 12.

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**Buggin' Out.** San Francisco producers/songwriters **Andrew Jervis**, left, and **David Beigel** are basking in the out-of-the-box turntable props being heaped upon "Both Feet In It," an EP they've just released under the name **Bugs**. Available on Ubiquity Records, the set is fueled by the single "Wrapped Up," a trippy, drum'n'bass-infused blend of old-school funk and jazz. West Coast club icon **Terra Deva** injects mainstream viability into the track with a guest vocal that glitters with jeep-diva flair, while **Morcheeba** and **Jamie Myerson** keep the underground energy pumpin' in a pair of dreamy remixes. **Jervis** and **Beigel** are currently in the studio finishing up their first full-length album, which is due this summer.

### Billboard. Dance Breakouts

MAY 10, 1997  
CLUB PLAY

1. KEEP LOVE TOGETHER LOVE TO INFINITY JPS IMPORT
2. EVERYBODY NEEDS TO BE LOVED GROOVE JUNKIES FEAT. AJANI VU
3. HARMONICA TRACK 97 SOULBOY MAD TRACKS
4. MOMENT OF MY LIFE BOBBY D'AMBROSIO FEAT. MICHELLE WEEKS DEFINITY
5. NEVER GONNA GET ENOUGH NEXXT MILLENNIUM AUREUS

#### MAXI-SINGLES SALES

1. THE FRESHMEN THE VERVE PIPE RCA
2. SUPERNATURAL KIM ENGLISH NERVOUS
3. SWEET SEXY THING NU FLAVOR FEATURING ROGER REPRISE
4. I LIKE IT LIKE THAT LATIN ALL STARS ARIOLA
5. A.D.I.D.A.S. KORN IMMORTAL

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***					
1	2	3	8	THAT SOUND KING STREET 1058	PUMP FRICTION
2	3	6	11	ONE IN A MILLION BLACKGROUND PROM/ATLANTIC	◆ AALIYAH
3	4	7	8	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
4	6	10	6	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
5	8	17	11	I MISS YOU ELEKTRA PROM/VEG	◆ BJORK
6	11	16	6	TESTIFY SOULFURIC 0005	JAY WILLIAMS
7	1	2	9	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
8	12	13	6	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
9	11	12	7	SAXMANIA AQUA BOOGIE 036	MIJANGOS
10	22	30	3	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
11	14	19	6	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROM/MCA	MAMA CASS
12	10	5	10	STAR PEOPLE DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
13	7	1	11	HAVANA ARISTA 13327	◆ KENNY G
14	17	20	7	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
15	13	18	7	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
16	21	24	5	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
17	25	31	4	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
18	18	22	5	RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL
19	5	4	10	CALL ME LOGIC 45726/RCA	◆ LE CLICK
20	20	23	6	MAJICK MOONSHINE 88434	KEOKI
21	24	28	5	OFFSHORE EDEL AMERICA	◆ CHICANE
***Power Pick***					
22	32	—	2	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
23	26	32	5	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
24	30	36	4	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
25	16	8	11	LOVEFOOL TRAMPOLINE/STOCKHOLM PROM/MERCURY	◆ THE CARDIGANS
26	29	33	4	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
27	34	47	8	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
28	19	16	12	ARE YOU THERE... OJUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
29	33	40	3	GONNA MAKE IT MOONSHINE 88437	STATESIDE
30	15	9	13	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
31	27	25	6	SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
32	41	—	2	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
33	31	21	9	IT HAS BEGUN TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
***Hot Shot Debut***					
34	NEW	1	1	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
35	NEW	1	1	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
36	46	—	2	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3101/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
37	42	—	2	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
38	48	—	2	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
39	28	15	14	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADD OG
40	36	34	9	DRIVE HANDS ON IMPORT	GEOFFREY WILLIAMS
41	NEW	1	1	FUN FOR ME ECHO 43877/WARNER BROS.	◆ MOLOKO
42	NEW	1	1	VIRTUAL INSANITY WORK PROMO	◆ JAMIROQUAI
43	37	29	21	RHYTHM IS A DANCER ARISTA PROMO	◆ SNAP
44	40	43	5	HOLD ON ARIOLA 45168	YOJO WORKING
45	NEW	1	1	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
46	14	44	11	NEVER FELT THIS WAY JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
47	NEW	1	1	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
48	NEW	1	1	VALLEY OF LOVE LOGIC 46432	THUMP N JOHNSON
49	23	14	13	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
50	43	46	5	TELL THE WORLD MAX 2035	REDEMPTION FEATURING EVELYN THOMAS

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL  
STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	1	6	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	4 weeks at No. 1 ◆ JOCELYN ENRIQUEZ
***Hot Shot Debut***					
2	NEW	1	1	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON
3	2	2	8	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	◆ KRS-ONE
4	3	4	11	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
5	4	7	10	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
6	5	7	35	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
7	7	5	11	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
8	10	10	12	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
9	NEW	1	1	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
10	14	9	13	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
11	9	8	4	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
12	6	6	7	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
13	NEW	1	1	HOLD ON (T) (X) PERSPECTIVE 581315/A&M	◆ ANN NESBY
14	25	—	2	LET ME BE YOUR UNDERWEAR/ALWAYS UNIQUE (T) (X) TWISTED 55314/MCA	CLUB 69
15	RE-ENTRY	3	3	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PARTY
16	8	—	2	G.O.D. PT. III (T) (X) LOUD 64832/RCA	◆ MOBB DEEP
17	16	—	2	YOU DON'T KNOW (T) (X) EPIC 78548	◆ CYNDI LAUPER
***Greatest Gainer***					
18	44	—	23	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
19	NEW	1	1	THINKING OF YOU/LET'S GET DOWN (T) MERCURY 574383	◆ TONY TONI TONE
20	24	12	3	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
21	28	15	24	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
22	NEW	1	1	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
23	21	16	12	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
24	30	18	8	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
25	13	14	11	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
26	RE-ENTRY	13	13	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 1322	SANDY B
27	11	—	2	FEELIN' IT (T) ROC-A-FELLA 53272/PRIORITY	◆ JAY-Z
28	35	30	5	COME ON (T) (X) EASTWEST 63998/VEG	◆ BILLY LAWRENCE FEATURING MC LYTE
29	36	31	11	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
30	23	—	2	STARING AT THE SUN (X) ISLAND 854973	◆ U2
31	17	17	13	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
32	34	21	5	JAZZY BELLE (T) (X) LAFACE 24236/ARISTA	◆ OUTKAST
33	39	42	4	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
34	27	35	3	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
35	15	11	10	REQUEST LINE (T) (X) ILLTOWN 860625/MOTOWN	◆ ZHANE
36	RE-ENTRY	3	3	RUNNIN' (X) MERCELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
37	47	43	9	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
38	NEW	1	1	G.H.E.T.T.O.U.T. (T) BIG BEAT 95605/AG	◆ CHANGING FACES
39	37	—	34	FIRED UP! (T) (X) TWISTED 55221/MCA	◆ FUNKY GREEN DOGS
40	12	13	10	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
41	45	—	4	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
42	20	19	11	HEAD OVER HEELS (T) TRACK MASTERS/CAVE 78524/EPIC	◆ ALLURE FEATURING NAS
43	49	33	7	ME OR THE PAPES (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
44	43	—	12	WHATEVA MAN (T) DEF JAM 574027/MERCURY	◆ REDMAN
45	RE-ENTRY	17	17	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
46	RE-ENTRY	11	11	TO STEP ASIDE/SE A VIDA E (THAT'S THE WAY LIFE IS) (T) (X) ATLANTIC 85430/AG	◆ PET SHOP BOYS
47	18	25	16	ON & ON (T) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
48	29	24	15	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
49	NEW	1	1	GET YOUR GROOVE ON (T) (X) SILAS 55335/MCA	◆ GYRL
50	NEW	1	1	IT MUST BE LOVE (T) BIG BEAT 95601/AG	◆ ROBIN S.

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

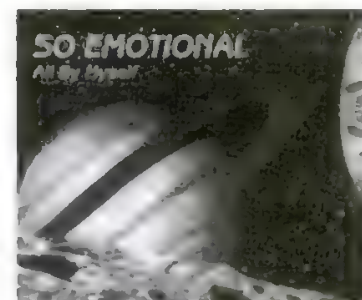
## ZYX SPRINGS INTO HOT SUMMER HITZ !!!



"Don't Speak" by Clueless  
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"Funky" by Chris "Greek" Panaghi  
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"All By Myself" by So Emotional  
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## Curb's Carson Offers A Mixed 'Deal' For 2nd Set, Singer Aims To Bond Name, Songs

■ BY DEBORAH EVANS PRICE

NASHVILLE—In today's competitive country marketplace, it's sometimes hard for artists to cement their identity with the record-buying audience.



CARSON

Jeff Carson is one newcomer who has had radio and critical success, but still isn't sure if audiences are connecting his name with hits like "The Car," "Not On Your Love," and "Hold-

in' Onto Something" from his debut album. However, as the June 24 release date of his sophomore disc, "Here's The Deal," approaches, Curb Records has plans to aid consumers in connecting Carson's face with his songs.

"We're going to put Jeff's image with his music and try to make that connection between the music and the face," says Benson Curb, national director of sales for the Curb Group. "We're going to put Jeff out on a pretty extensive in-store tour where we'll draw the fans in. We'll run radio spots promoting past hit songs like 'The Car' and 'Not On Your Love' and then the current single, 'Do It Again,' and maybe another track from the album.

"We're going to do an extensive merchandising campaign at retail with light boxes [featuring] a picture of the album cover. That's one way to get Jeff Carson in front of people."

Curb feels the new album is a strong project that has the potential to take Carson's career to star level. "He's delivered great material on this

album," Curb says. "There's a good variety of uptempos and ballads. Producer Chuck Howard and Jeff have delivered a good mix of songs, from the first single, 'Do It Again,' which is very infectious, to 'Here's The Deal,' which has some great Eagles-type harmonies."

"I really like it," says KASE Austin, Texas, PD Brad Hansen about "Do It Again." "We just started playing it, and I expect it to do well. Jeff is very strong in our market. He performed on the Wal-Mart tour here, and that really helped him in this market."

Carson himself is pleased with his second effort. "We cut 20 songs and narrowed it down to the 11 that you hear on it," Carson says. "I think we have better uptempo songs on this album than we did the first."

Was he at all nervous about the sophomore jinx? "Yeah, sure," he says. "You want the first one to do so well, and it did as far as singles go, now [I had] to try to beat that, and it's like a whole new set of worries. But I'm real confident in the songs we have. I don't think there'll ever be another song like 'The Car' for me, but there are some great ballads on this one."

Carson says the subject matter of some of the tunes is different from the emotional territory covered on the last album. "There are some ballads on this one that deal with the heartache side of love. Most of the ballads on the first album were like 'Not On Your Love.' They were 'I love you' kind of songs, but we've got some 'poor little me' kind of songs on this album. Everyone has gone through heartaches. I like to deal with all the emo-

tions.

"But I didn't go into the studio thinking I was going to do something different. I remember for my first album, I was only looking for positive ballads. I remember thinking, I don't want to do [songs that say] 'I lost her and I went out and got drunk,' which I still don't. None of the new songs are like that. Some are about breaking up, but not like 'I'm going to go out and wash my troubles down the sink' kind of songs. On this album I wasn't going in any direction. I was just listening to all the material that came across, and if I liked a song, great—if not, I passed on

(Continued on page 28)



**Outdoor In-Store.** Atlantic Records artist Tracy Lawrence drew more than 6,000 fans to an in-store that had to be moved outdoors at the Wal-Mart in North Richland Hills, Texas. Shown, from left, are Anderson News Corp. CEO Charlie Anderson, Lawrence, Atlantic Nashville president Rick Blackburn, and Atlantic Nashville sales and marketing VP Bob Heatherly.

## Jimmy Bowen Turns Heads Aplenty With 'Rough Mix'; ACM Ratings Up

**AUTHOR, AUTHOR:** Former Nashville label chief Jimmy Bowen, whose book "Rough Mix" is published Monday (5) by Simon & Schuster, tells Nashville Scene that rumors putting him back in Music City to head a label or consult part time are pure speculation. "I've got no plans to come back," he says. "With a career like mine, you've got to cut it off; you can't just slowly fade away. The thing I don't like about the industry now is that it's totally driven by the bottom line, instead of the music driving it. The music stands still and becomes cloned."

Even though tongues are wagging on the Row about his book, especially the candid section about his stormy relationship with Garth Brooks, Bowen says that a lot of people here got off lucky. "I lost about 40% of the book to the Simon & Schuster lawyers," he says. Speaking from Maui, Hawaii, where he now lives, the controversial figure says that he hasn't heard from Brooks about the book, but that he is not surprised about Brooks' recent complaints that his label let him down in promoting his last album over the 4 million mark.

Bowen says that research he conducted while head of Liberty Records (now Capitol Nashville) showed Brooks' core audience was 3.5 million-4 million. "Sometimes people don't need a third piece of chocolate cake," says Bowen. "Where Garth gets confused is that he goes out on the road and the houses are packed. But he doesn't perform for 4 million people a year. Those are different numbers. What happened with Garth is that we dipped down into the college and high school and even junior high school crowd, and they buy a lot of CDs. Older people don't." Brooks was unavailable for comment at press time.

Bowen also says he's noted with interest the speculation that Disney and DreamWorks will both launch major labels here soon. "I can understand DreamWorks having a Nashville label because Mo Ostin and David Geffen are great music people," he says. "But I have no idea what Disney is thinking in going in there." Representatives from DreamWorks and Disney were unavailable for comment.

**ACM BITS:** Numbers for the NBC telecast of the Academy of Country Music (ACM) Awards show April 23 are up from last year. This year's show posted a 13.1 rating and a 22 share, as opposed to 1996's rating of 12 and a 20

share... Wilbur Rimes said backstage that his daughter LeAnn has written 10 new songs, which they're considering for her next Curb album, still scheduled for a fall release... Patty Loveless said backstage that her second straight ACM Award as top female vocalist "really took me by surprise." She said that last year's award took her 10 years to earn and "was well worth the wait. I really thought LeAnn would take it this year. I was in the dressing room with her, and I told her, 'Honey, you'll take it home.' LeAnn will keep country music going on."

Bill Engvall said he's cut a song with John Michael Montgomery called "That's Why There's A Warning," about warning labels on consumer products, for summer release... Jay Leno, in appearance and demeanor, is

beginning to greatly resemble country comedian Jerry Clower... The unflappable George Strait said he'll pretty much just "keep on doing what I'm doing"... The third annual Sizzlin' Country show April 22 at the Palace raised a record \$204,000 to benefit the Cystic Fibrosis Foundation. LeAnn Rimes, Tracy Lawrence, Tim McGraw, Deana



by Chet Flippo



Carter, and a number of other artists performed... BR5-49 said it'll open shows for Bob Dylan this fall.

**ON THE ROW:** Reprise/Giant's Ken Tucker is promoted to manager of national promotion. Matt Williams replaces Tucker as manager of Southeast regional promotion... Imprint Records signs a U.K. licensing agreement with the Hit Label... Emmylou Harris, Kevin Sharp, Hal Ketchum, BlackHawk, and Billy Dean headline the ninth annual Stars for Second Harvest benefit for the Second Harvest Food Bank May 15 at Nashville's Belle Meade Mansion... Billy Block's "Western Beat Radio Show" debuted April 27 on WYQQ (Power Country 103) Nashville. The weekly five-hour show features alt.country and roots music, live performances, interviews, and new releases.

"Lost Highway: The Music & Legend Of Hank Williams" returns to the Ryman Auditorium for a second year. The show, which runs Thursdays through Saturdays from May 1 to Oct. 25, features Jason Petty in an uncannily accurate portrayal of the late country pioneer... The annual Hank Williams Sr. Day has gotten so popular it will take up two days this year, June 6-7, at his boyhood home and museum in Georgiana, Ala. Performers will include his daughter Jett, Gene Watson, and Confeder-

(Continued on page 28)

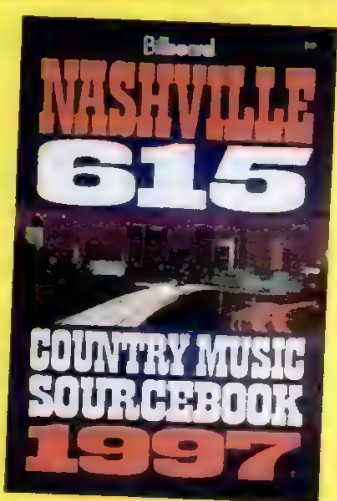
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW	1	1	GEORGE STRAIT MCA 11584 (10.98/15.98)	*** No. 1/HOT SHOT DEBUT *** CARRYING YOUR LOVE WITH ME	1
2	2	2	42	LEANN RIMES CURB 77821 (10.98/15.98)	*** GREATEST GAINER *** BLUE	1
3	1	1	11	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
4	3	3	34	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2
5	4	4	3	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
6	6	6	15	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5
7	8	10	14	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6
8	10	—	2	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
9	15	14	54	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
10	14	13	28	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
11	7	5	5	ALISON KRAUSS & UNION STATION ROUNDER 70254 (9.98/15.98)	SO LONG SO WRONG	4
12	30	28	53	GEORGE STRAIT MCA 11428 (10.98/16.98)	*** PACESETTER *** BLUE CLEAR SKY	1
13	5	7	3	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
14	11	8	6	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
15	13	12	26	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
16	12	11	44	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	9
17	21	—	2	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
18	9	9	3	WYNNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
19	16	19	88	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
20	18	17	31	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
21	22	18	52	MINDY MCCREADY BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
22	24	27	57	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
23	20	15	5	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
24	23	22	79	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
25	19	20	12	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
26	17	16	27	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12
27	26	21	25	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
28	28	25	33	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
29	25	23	31	JOHN MICHAEL MONTGOMERY ATLANTIC 82941/AG (10.98/16.98)	WHAT I DO DO THE BEST	5
30	29	26	27	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	23
31	27	24	25	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
32	37	38	66	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
33	35	33	48	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
34	34	35	75	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
35	31	30	42	CLEDUS "T.J." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD	23
36	32	31	32	VARIOUS ARTISTS WALT DISNEY GEMINI 10-98 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
37	36	32	23	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18

Albums with the greatest sales gains this week. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. \*\* indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
**SoundScan**  
MAY 10, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	116
2	2	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	124
3	3	PATSY CLINE MCA 12 (7.98/12.98)	12 GREATEST HITS	527
4	4	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	241
5	6	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	151
6	8	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	162
7	5	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	155
8	9	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	145
9	7	ALISON KRAUSS ARISTA 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	116
10	11	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	128
11	15	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	297
12	12	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	151
13	10	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	134

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	97
15	13	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	187
16	16	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	144
17	23	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	497
18	21	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	317
19	18	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	140
20	17	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	392
21	19	GARTH BROOKS CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	146
22	20	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	318
23	24	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	229
24	—	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	193
25	—	GEORGE STRAIT MCA 5567* (7.98/12.98)	GREATEST HITS	581

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \*\*RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. \*\* indicates past Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



# COUNTRY CORNER



by Wade Jessen

**WIDE LOAD:** Opening with more than 194,000 units, George Strait's "Carrying Your Love With Me" splashes onto The Billboard 200 at No. 2 behind Mary J. Blige's "Share My World," which bows at No. 1 with 240,000 units. With both titles under the MCA umbrella, and considering Strait's comfortable 49,000-unit lead over the No. 3 title on that chart, delaying one release or the other by one week may have provided the label with back-to-back No. 1's, thus handing Strait his first title to debut at No. 1 on the big chart.

Blige's prior opening-week benchmark was a No. 9 debut on The Billboard 200 with "My Life," which sold 105,000 units in the Dec. 17, 1994, issue. Strait's previous high score on the big chart came in the May 11, 1996, issue, when "Blue Clear Sky" entered at No. 7 with more than 115,000 pieces. Strait's "Easy Come, Easy Go" set opened on that chart at No. 5 with 93,000 pieces in the Oct. 16, 1993, issue.

Bruce Hinton, chairman of MCA Nashville, says the debut is a milestone. "Not only is it George's biggest first week, it's also the most units we've sold on any artist during a debut week in the history of MCA Nashville." Citing the efforts of the MCA Nashville marketing and promotion staffs, Hinton says, "Great music always drives big numbers, but we couldn't have done it without a textbook setup within our company. Everyone did a great job."

Meanwhile, Strait's "One Night At A Time" chalks up a third consecutive week at No. 1 on Hot Country Singles & Tracks. "We've chosen the title track as the next single, but we haven't nailed down a release date because we're waiting to see what happens with 'One Night At A Time,'" says MCA Nashville promotion VP David Haley. Fueled by unsolicited album play, Strait's "Carrying Your Love With Me" moves 72-71 after bowing on our airplay list in the last issue.

**THE TUBE HELPED:** "Carrying Your Love With Me" takes Hot Shot Debut honors at No. 1 on Top Country Albums, dwarfing LeAnn Rimes' "Blue" (Curb) by more than 140,000 units. Despite the disparity between the George Strait and Rimes sets, "Blue" bullets at No. 2 with Greatest Gainer honors on the country chart, gaining more than 12,000 units following the April 23 Academy of Country Music Awards telecast. Rimes won single and song of the year trophies for that album's title track, as well as top new female vocalist roses (Billboard Bulletin, April 24). "Blue" rises 15-11 on The Billboard 200, where it collects a second Greatest Gainer ribbon.

Strait co-hosted the awards show (Billboard, May 3), during which he picked up the top male vocalist award, and his "Blue Clear Sky" set won album of the year. That accolade vaults the album 30-12 on Top Country Albums and 186-78 on The Billboard 200, collecting double Pacesetter honors with a 160% increase. Meanwhile, with a 15,000-unit increase, "Strait Out Of The Box" rises 59-40 on the country chart, and "Greatest Hits" re-enters Top Country Catalog Albums at No. 25.

**GONE COUNTRY:** Bob Carlisle's "Shades Of Grace" tops both the Heatseekers and Top Contemporary Christian album charts and opens at No. 110 on The Billboard 200 following a surge in airplay for "Butterfly Kisses" (see Hot 100 Singles Spotlight, page 79), which garnered song of the year honors at the April 24 Dove Awards. That cut opens at No. 21 on our Adult Contemporary airplay chart. George King, executive VP of artist development at Diadem, says a country mix will be serviced May 12 to country radio and worked by a team of independent promoters.

## CURB'S CARSON OFFERS A MIXED 'DEAL'

(Continued from page 26)

it—but I wasn't consciously thinking of any certain direction."

Carson included a rollicking cover of the Ozark Mountain Daredevils' old rock standard "If You Want To Get To Heaven (You've Got To Raise A Little Hell)." "It's one we've been doing on the road ever since I got my record deal," he says. "I've always loved that song, and I wanted something that featured me on harmonica, and that song came to mind. We worked it up and played it for two years on the road. Everyone would always come up after the shows and ask me if the song was on my album or would it be on my [next] album. It was all those people asking that made me think we should cut it for the next album."

Like many country artists, Carson's early career was spent singing song demos on Music Row for three years. Some of those sessions yielded material for his albums. "She's The One" is a song I sang the demo on a long time ago," he says. "Max T. Barnes was one of the writers. 'The Stone' was another song I sang the demo on. I still have songs I sang the demos on on my second album now."

Carson admits he's concerned about carving out an identity in the crowded country marketplace. "One thing I'm still fighting [to do] is to stand out because there are so many [other artists]," he says. "I've been off radio six or eight months, and in that time so many new acts come up and have good records. So that's still one thing I'm fighting: [getting] recognition. A lot of people still don't know the name, but mention the songs, and they say, 'Oh yeah, I know that song. That's you?' So that's one thing I'm working on."

Hansen likes Carson's music and thinks the recognition will come. "It's a matter of PR and getting out in front of people," he says, adding that with many new artists, their single will become a hit quickly, and the label doesn't have time to establish the act. "It comes so fast and furious, there's no way to educate the country listener in a 13-week period [the usual life of a record on country radio] when there are so many artists out there. You've got to get them out in front of people."

Carson has signed with Starstruck for publicity and is hoping to increase his profile as the new album prepares to ship. He is also hoping that spring and summer touring will help make him more identifiable. He is managed

by Marv Dennis and Associates and booked by the Bobby Roberts Agency. At press time, tour plans were still being finalized. He says that fans who attend his summer shows will see a difference in his concerts. Though he was initially reluctant, he enlisted someone to give him pointers on his show.

"I always said I didn't want a choreographer [because she would] make me dance or something," Carson says with a good-natured whine. "It wasn't anything like that. She videotaped the show, and we sat and watched... You could turn the volume down, and you couldn't tell if it was a ballad or an uptempo. So we're working on everything and have a new show along with all the new material. I feel a lot better about the new show."

"I always say, 'There are three things you need: touring, press, and radio,'" Curb says. "When you get all those things rolling at the same time, your chances of success are far better."

Benson says that Carson has participated in the Wal-Mart tour, and that they will try to get him on that tour again as well as other "regional in-store tours like that."

"We want to make sure the fans are finding out who Jeff Carson is, if they don't already know," Curb says, "and trying to solidify the fans who already know who he is."

Curb says that videos are always an important tool in helping an artist develop an identity and that Carson has had some successful ones in the past, most notably "The Car," which won the Academy of Country Music's video of the year in 1996. Like all country labels, though, Curb is somewhat cautious about budgeting for clips. "We're not going to do a video on the first single, but we'll come back with a video from the second single," Curb says. "We haven't decided yet which song will be the next single."

## NASHVILLE SCENE

(Continued from page 26)

ate Railroad... Mutt Lange sent RCA Nashville a song he had written especially for the group Lonestar. The song, "When You Walked In," will probably be the second single from the act's forthcoming sophomore album... Kids First is a new family-oriented country, Christian, and gospel festival

to be held May 16-18 at the West Virginia Interstate Fairgrounds, near Parkersburg. It will benefit Ronald McDonald House, Feed the Children, and other charities. Performers include Tim McGraw, Trisha Yearwood, Alabama, Junior Brown, and Michael W. Smith.



**Gold Trace.** Capitol Nashville artist Trace Adkins celebrates winning the Academy of Country Music's top new male artist award as well as a gold record certification for his debut album, "Dreamin' Out Loud." Shown, from left, are Capitol Nashville president/CEO Scott Hendricks, Adkins, manager Gary Borman, and Cindy Wunsch of Borman Entertainment.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 27 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI WBM)
- 36 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM
- 5 ANOTHER YOU (EMI April, ASCAP) HL
- 4 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL
- 66 THE BETTER TO DREAM OF YOU (Why Walk, ASCAP)
- 71 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 68 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM
- 56 COLD OUTSIDE (MCA, ASCAP/Shinn, Stone Cold, ASCAP/Bak Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
- 51 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP)
- 28 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 61 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM
- 43 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)
- 23 DARK HORSE (EMI April, ASCAP/Arlo Wisher, ASCAP/Metastone, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tree LLC, ASCAP) HL
- 58 DO IT AGAIN (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Ensign, BMI) HL/WBM
- 21 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exilecore, BMI)
- 65 A DOOR (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
- 40 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM
- 38 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
- 54 EVERYTHING I LOVE (Colum, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
- 73 FIRE WHEN READY (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Baby Mae, BMI) WBM
- 48 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Me, BMI) HL
- 53 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM
- 10 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makur, Chevys, BMI/EMI Blackwood, BMI/Arbyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 6 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
- 57 HE'D NEVER SEEN JULIE CRY (Island Bound, ASCAP/Famous, ASCAP/Ocean Bound, BMI/Ensign, BMI)
- 55 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP)
- 46 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs,

- BMI/Shaboo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
- 75 THE HOPPEST SONG (Colum, BMI)
- 20 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
- 64 I BROKE IT, I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP)
- 32 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
- 11 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM
- 72 I KNOW (Mighty Nice, BMI/Walt No More, BMI/Blue Water, BMI/Cav, BMI-Tunes, ASCAP)
- 39 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
- 7 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/OI, ASCAP) WBM
- 42 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
- 31 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
- 70 I SMELL SMOKE (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI/Cupit, BMI)
- 35 IT'S YOUR LOVE (EMI Blackwood, BMI)
- 41 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM
- 66 KEEPING YOUR KISSES (Atlantic, BMI/Paint And Printer, BMI)
- 57 KING OF THE ROAD (FROM TRAVELLER) (Time, BMI)
- 25 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper,

- BMI/EMI April, ASCAP) HL
- 14 THE LIGHT IN YOUR EYES (Mika, ASCAP) WBM
- 13 A LITTLE MORE LOVE (Benefit, BMI) WBM
- 19 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
- 22 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 52 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBH, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL
- 62 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil Thiss, BMI) HL/WBM
- 28 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM
- 1 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL
- 48 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Toddler Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 2 ON THE VERGE (Carvers-BMG, BMI/Hugh Prestwood, BMI) HL
- 30 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
- 17 RUMOR HAS IT (Lon Jayme, BMI/Sondaddy, BMI/May Bueno, BMI)
- 3 SAD LOOKIN' MOON (Maypop, BMI) WBM
- 37 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 60 SHE SAID, HE HEARD (Loyal Dutchess, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP) HL/WBM
- 33 SHE'S GOING HOME WITH ME (Phil Oak, BMI) HL
- 9 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny

- Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM
- 8 SITTING ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
- 15 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)
- 50 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Wildawn, ASCAP/Bolmar, ASCAP) WBM
- 47 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Serra Home, ASCAP) HL/WBM
- 45 TAKE IT FROM ME (Warner-Tamerlane, BMI/Polywag, BMI/Socan, BMI) WBM
- 74 THAT JUST ABOUT COVERS IT (Homesick Cowboy, BMI/Sony/ATV Cross Keys, ASCAP)
- 26 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 28 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 44 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 56 THE USED TO BE'S (Dene Stars, ASCAP/Southern Days, ASCAP/CML, ASCAP/Acuff-Rose, BMI) WBM
- 63 USE MINE (EMI April, ASCAP/Love This Town, ASCAP/David Aaron, ASCAP) HL/WBM
- 31 WHATEVER COMES FIRST (Rock Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Mon-eculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
- 18 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
- 12 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL
- 16 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Bul-talo Frame, BMI/Chris Waters, BMI) HL



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 160 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

MAY 10, 1997

[illegible]

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

MAY 10, 1997



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	10	12	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
(15)	23	—	2	WHO'S CHEATIN' WHO ARISTA 13069	ALAN JACKSON
16	16	19	8	DARK HORSE ATLANTIC 84866/AG	MILA MASON
(17)	21	—	2	SAD LOOKIN' MOON RCA 64775	ALABAMA
18	17	14	8	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
19	15	18	21	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
20	19	17	34	ANOTHER YOU, ANOTHER ME REPRIS 17615/WARNER BROS.	BRADY SEALS
(21)	<b>NEW</b>	1	1	A LITTLE MORE LOVE MCA 55307	VINCE GILL
22	18	16	15	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
23	20	20	21	IS THAT A TEAR ATLANTIC 87023/AG	TRACY LAWRENCE
24	22	21	28	LITTLE BITTY ARISTA 13048	ALAN JACKSON
(25)	<b>NEW</b>	1	1	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.



## Buenos Aires Gets Its First Tower

**TOWER WOVES B.A.:** Tower Records debuted its first store in Buenos Aires April 3 with a splashy soiree for Argentinean industry players, media, and recording artists. The guests of honor were BMG pop star **Diego Torres** and veteran rocker **Iggy Pop**.

Torres and Pop posed for photos with **Eduardo Constantini**, Tower's proud Argentine partner in the joint venture. On April 4, Tower formally opened its doors to the public, and during its first weekend, the store rang up sales totaling about \$500,000.

Moreover, a surprising number of titles sold out from all genres. On April 12, Sony's mega-star crooner **Julio Iglesias** was invited to sign copies of his hit album "Tango."

**FONOVISA TAPS KAMINSKI:** Mario Kaminski has been named GM of Fonovisa Argentina. Kaminski, who previously was president of Microfon Records, will oversee Fonovisa's operations in Chile, Uruguay, Brazil, and Paraguay. Kaminski replaces **Jorge Cano**. Kaminski already has beefed up his staff with the appointments of **Victor Ovejero** as marketing director and **Oswaldo Guerra** and **Raquel de Mateis** for as-yet-undetermined positions.

**STATESIDE BRIEFS:** Seattle music provider Muzak has added three Latino music channels: Latino Pop, a Spanish-language contemporary hit format; Miami Mix, which features salsa, merengue, and Latin jazz; and Tejano. Labels interested in providing service should contact **Tim Pinkelmann** at 800-331-3340, extension 359.

**Hipólito Martínez-Méndez** has been named managing director of Milan Latino. The contact number of the BMG-distributed imprint is 305-448-5628.

MTV Networks Latin America has appointed **Rebecca Bearden** VP of research and strategic planning. She formerly was executive director of international television research at 20th Century Fox.

Tinder Records has formed a Latin imprint called **Candela**. The Rohnert Park, Calif., label will offer sounds from across Latin America. Candela's initial titles are a May 19 release by Cuban son act **Son 14** ("Cubania") and an as-yet-untitled June release from



by John Lannert

Cuban musical institution **Orquesta Aragón**.

Los Angeles punk act **Concrete Blonde** and veteran L.A. Latino rock act **Los Ilegals** are slated to drop "Concrete Blonde Y Los Ilegals" Tuesday (6) on Culver City, Calif., label Ark 21. Contact **Juan Corajoría** at 310-841-4100. By the way, Concrete Blonde lead singer **Johnette Napolitano** has produced "Pasiones, Torturas, Y Otros Misterios" (Aztlan), the second album by L.A. rock act **María Fatal**. The album is due Monday (5).

On July 1, Capitol Nashville is scheduled to ship "It's On The House," the second country album from EMI Latin Tejano star **Emilio**.

Brazilian recording artists **Timbalada** and **Chiclete Com Banana** are booked to headline Carnabeach, a carnival-style happening patterned after Brazilian *micareta* music fests, which is slated to take place July 12-13 in Miami Beach, Fla. Contact **Evelyn B. Ingle** at 305-573-0658.

**Reel 2 Real's** churning anthem on Strictly Rhythm's "Mueve La Cadera (Move Your Body)," which features vital vocal support from H.O.L.A./PolyGram Latino act **Proyecto Uno**, reached the top 10 of Billboard's Hot Dance Music/Club Play chart in the April 19 issue.

Warner Mexico's incomparable rock act **Café Tacuba** has received a gold record (100,000 units sold) of its latest album, "Avalancha De Éxitos." On April 21, "Los Taucos" kicked off a 14-country Latin American tour that will take the group throughout most of the region, including a debut performance in Brazil.

**ROSANA TOPS IN SPAIN:** Universal Music Latino's highly acclaimed singer/songwriter Rosana won three awards to best all others during the inaugural Premios De La Música, held April 10 in Madrid. Rosana triumphed in the categories for best new artist,

new composer, and pop/rock album. Guitarist virtuoso **Paco de Lucía** was named best flamenco artist, and BMG Spain troubador **Joan Manuel Serrat** was given a special lifetime achievement trophy. The only non-Spanish prize was the Latino Award, won by Epic/Sony superstar **Gloria Estefan**.

The awards were organized by Spanish authors society SGAE and writers organization AIE, whose members voted on the 17 winners.

**U2 RULES ARGENTINA:** According to Argentinean recording trade group CAPIF, U2's latest album, "Pop," was the top-selling title in March in Argentina. Following is the rundown of the top 10 albums:

1. "Pop," U2 (PolyGram).
2. "Tercer Arco," Los Piojos (DBN).
3. "Nine Lives," Aerosmith (Sony).
4. "The Best Of The 80s, Vol. 2," various artists (PolyGram).
5. "Cebollitas" (BMG).
6. "Vivir," Enrique Iglesias (Fonovisa/BMG).
7. "Aspen Grandes Éxitos," various artists (Warner).
8. "Poncho Al Viento," Soledad (Sony).
9. "Falling Into You," Celine Dion (Sony).
10. "Lideres De La Movida," various artists (Leader).

**ARGENTINA NOTAS:** Warner Argentina icon **Fito Páez** has returned from a trip that included a concert date in Peru and a promotional stop in Madrid in support of his latest album, "Euforia." Also, he cut a couple of tracks with Warner Brasil rockers **Titãs** for their "Unplugged" album.

Warner's **Gabriel Carámbula**, a guitarist with Páez for the past five years, has begun recording his first solo album with producer **Nigel Walker** and a stellar guest lineup that includes Páez; **Juanse**, lead singer of Sony Argentina's **Ratones Paranóicos**; **Emmanuel Horvilleur**, bassist with PolyGram Argentina rap act **Illya Kuryaki & Los Valderramas**; and BMG star **Alejandro Lerner**. Before playing with Páez, Carámbula headed a band, **Los Perros**, which released four albums, one of which went gold (30,000 units sold) in 1992.

**Norberto Casou**, managing director of EMI Music Publishing Argentina, has been named president of publishing organization **FLAEM**. The group's directive council will convene Tuesday (6)-Wednesday (7) in Miami to establish priorities for the second half of the year.

Sony Argentina has just dropped **Emanuel Ortega's** third self-titled disc, which was produced by **Donato Poveda**. The video of the album's lead-off single, "Tema De Amor," was directed by **Gustavo Garzón** (Café Tacuba, **Diego Torres**, **Maná**). A remix of the single was helmed by **Old Morales**/BMG recording artist **DJ Deré**.

A new Argentine indie, **Acqua Records**, has secured distribution rights in Argentina for albums by Uruguayan artist **Leo Masliah** ("Zanguango") and Argentine classical composer **Gerardo Gandini**. Masliah is a singer/songwriter who mixes puns and tongue-twisting lyrics with avant-garde/experimental music. Though popular

(Continued on next page)

## Hot Latin Tracks

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			1. <b>ENRIQUE IGLESIAS</b>	★★★ No. 1 ★★★
1	1	2	SONOVISA	SOLO EN TI
2	2	3	LOS TIGRES DEL NORTE	MI SANGRE PRISIONERA
3	3	5	LOS TUCANES DE TIJUANA	SECUESTRO DE AMOR
4	4	1	LOS TEMERARIOS	YA ME VOY PARA SIEMPRE
5	5	4	MARCO ANTONIO SOLIS	O SOY O FUI
6	9	17	CELINE DION	SOLA OTRA VEZ
7	6	6	BRONCO	QUIEN PIERDE MAS
8	7	7	JUAN GABRIEL & ROCIO DURCAL	EL DESTINO
9	16	18	ALEJANDRO FERNANDEZ	NUBE VIAJERA
10	8	9	FEY	AZUCAR AMARGO
11	10	12	LORENZO ANTONIO	EL NO ME QUIERE
12	12	11	GRUPO LIMITE	JUGUETE
13	15	20	KABAH	LA CALLE DE LAS SIRENAS
14	20	23	LOS ANGELES AZULES	MI NINA MUEVE
15	19	19	JON SECADA	AMANDOLO
16	11	8	GRUPO MOJADO	PIENSA EN MI
17	NEW	1	GRUPO LIMITE	SOLO CONTIGO
18	18	16	INTOCABLE	Y TODO PARA QUE
19	17	15	DIEGO TORRES	SE QUE YA NO VOLVERAS
20	NEW	1	PACO BARRON Y SUS NORTENOS CLAN	AMOR DE MIEL
21	23	21	LOS REHENES	COSAS BUENAS QUE PARECEN MALAS
22	NEW	1	OLGA TANON	SERPIENTE Y MAIA
23	34	2	CONJUNTO PRIMAVERA	QUIERO ESTAR LOCO
24	21	22	LOS YONICIS	NO ME CORTES LAS ALAS
25	14	10	LOS TIRANOS DEL NORTE	CHAROLA DE PLATA
26	26	24	LAURA PAUSINI	ESCUCHA A TU CORAZON
27	13	13	EMMANUEL	MI MUJER
28	25	33	SELENA	LAST DANCE/THE HUSTLE/ON THE RADIO
29	36	2	EDNITA NAZARIO	ESPIRITU LIBRE
30	27	25	LOS CAMINANTES	CON TINTA DEL CORAZON
31	35	32	GRACIELA BELTRAN	TUYA
32	32	2	YOLANDITA MONGE	SUSUSUSUBIR
33	NEW	2	ANA BARBARA	Y SIEMPRE
34	40	36	SAMURAY	EL SOY YO
35	29	27	LA TRADICION DEL NORTE	CORAZON
36	31	29	BANDA EL RECODO	MI FRACASO
37	NEW	1	FITO OLIVARES	LA PULGUERA
38	28	5	BRENDA K. STARR	HERIDA
39	NEW	1	BOBBY PULIDO	LA ROSA
40	37	30	VICENTE FERNANDEZ	POROQUE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 CELINE DION	1 FRANKIE NEGRON	1 LOS TIGRES DEL NORTE
2 ENRIQUE IGLESIAS	2 OLGA TANON	2 LOS TUCANES DE TIJUANA
3 DIEGO TORRES	3 GILBERTO SANTA ROSA	3 LOS TEMERARIOS
4 FEY	4 BRENDA K. STARR	4 BRONCO
5 AZUCAR AMARGO	5 GRUPO MANIA	5 MARCO ANTONIO SOLIS
6 EDNITA NAZARIO	6 ENRIQUE IGLESIAS	6 ENRIQUE IGLESIAS
7 LAURA PAUSINI	7 GIRO	7 ALEJANDRO FERNANDEZ
8 KABAH	8 YOLANDITA MONGE	8 GRUPO LIMITE
9 YOLANDITA MONGE	9 TITO ROJAS	9 JUAN GABRIEL & ROCIO DURCAL
10 SELENA	10 JERRY RIVERA	10 INTOCABLE
11 SHAKIRA	11 CELINE DION	11 LOS ANGELES AZULES
12 OLGA TANON	12 OSCAR D'LEON	12 GRUPO LIMITE
13 MARCOS LLUNAS	13 LA MAKINA	13 GRUPO MOJADO
14 LA MAKINA	14 LUIS DAMON	14 LORENZO ANTONIO
15 E. Q. TCHAN	15 MANNY MANUEL	15 PACO BARRON Y SUS NORTENOS

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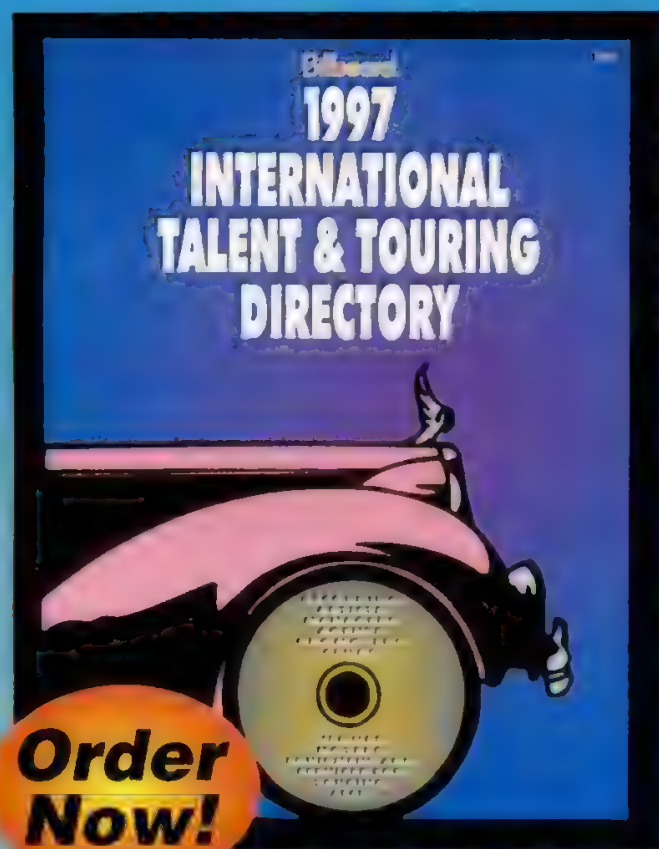






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## Artists & Music

### Classical KEEPING SCORE



by Heidi Waleson

**LIFE AFTER TANGO:** The Astor Piazzolla craze continues, with **Gidon Kremer's** "Hommage À Piazzolla" (Nonesuch) achieving record sales goals among the label's international affiliates (25,000 units in Japan since the record's fall release, for example, according to Nonesuch). Meanwhile, Deutsche Grammophon has taken a mellower look at Piazzolla's tangos with "Piazzolla For Two," performed by **Patrick Gallois**, flute, and **Göran Söllscher**, guitar. Without the wail of the *bandoneón*, the tangos have a different, softer sound.



Gidon Kremer, left, with Wolfgang Mohr, executive producer, TCI.

Kremer has not abandoned his traditional haunts for the lure of tango, however. Teldec is releasing a series of recordings of other unusual repertoire by the violinist. April brought **Alfred Schnittke's** Violin Concertos No. 2 and 3 and **Valentin Silvestrov's** "Dedication For Violin And Orchestra" and "Post Scriptum," with the **Munich Philharmonic**. On May 15, the label releases "Impressions D'Enfance," a disc of sonatas by composers from what used to be called Eastern Europe. With pianist **Oleg Maisenberg**, Kremer gives the recording premiere of **Georges Enescu's** "Impressions D'Enfance," **Béla Bartók's** Sonata for Violin and Piano, and **Erwin Schulhoff's** Sonata for Violin and Piano No. 2.

"Impressions" is the first in a series of three discs of music from the East. "Out Of Russia," which includes orchestral music by Schnittke, **Arthur Lourié**, and **Igor Stravinsky**, is a collaboration with conductor **Christoph Eschenbach** and the **Philharmonia Orchestra**. It will be released in October. (The title refers to the fact that all three composers left their homeland.) The third disc in the series, "From My Home," a recording of music by Baltic composers, is not scheduled for U.S. release.

Kremer, who turned 50 in February, has not given up the standard repertoire either. In November, Teldec will release a recording featuring **Brahms' Violin Concerto** and **Double Concerto** (with cellist **Clemens Hagen**), **Nikolaus**

**Harnoncourt** conducts Amsterdam's **Royal Concertgebouw Orchestra**.

**NEW MEDIUM:** Radio outlets for full orchestral concerts are not what they once were, but perhaps the Internet is ready to step in. On April 29, N2K Entertainment's Classical Insites World Wide Web site (<http://www.classicalinsites.com>) offered the first online cybercast of a concert by a major symphony orchestra. The **Philadelphia Orchestra**, which cited frustration about the paucity of broadcast and recording opportunities when it went on strike earlier this season, was conducted by **Wolfgang Sawallisch** in the world premiere of **Wolfgang Rihm's** "Ernster Gesang," **Schumann's** Piano Concerto, with soloist **Alfred Brendel**, and **Brahms' "Four Serious Songs."** A live online chat with Sawallisch followed the event. The concert was also broadcast in traditional fashion on WFLN-FM Philadelphia and will be repeated Tuesday (6) on WQXR-FM New York.

**ON ORIGINAL INSTRUMENTS:** **Philharmonia Baroque**, the Bay Area's period-instrument orchestra, is now recording for Reference Records. On June 3, the label will release "Vivaldi: Six Concertos For Diverse Instruments," performed by Philharmonia under the direction of its music director, **Nicholas McGegan**... **William Christie** and **Les Art Florissants** are at the Brooklyn (N.Y.) Academy of Music during the first week of May, performing **Rameau's "Hippolyte Et Aricie."** Les Arts opened the Paris Opera season last fall with "Hippolyte," and Erato released the recording, which features tenor **Mark Padmore**, soprano **Anne-Maria Panzarella**, and mezzo-soprano **Lorraine Hunt**, in April.

**LIVE:** The **San Francisco Symphony** and **Michael Tilson Thomas** will follow up last year's successful American music festival with another concert extravaganza, "Celebrations Of The Sacred And Profane," which will encompass 10 performances June 12-28. Programs will feature such juxtapositions as **Mozart's "Requiem"** paired with the U.S. premiere of "Aion" by mystical composer **Giacinto Scelsi**, who died in 1988, and **Berlioz's "Symphonie Fantastique"** on a program with its sequel, "Lelio." A concert of works by maverick composers will include the world premiere of music from **David Del Tredici's** "Gay Life," which has been commissioned by the orchestra for a future season, **Lou Harrison's "Organ Concerto,"** and music by **Terry Riley** and **Steven Mackey**. Another program will include works by **J.S. Bach**, **Alban Berg**, and **Kurt Weill** (**Teresa Stratas** performs "Seven Deadly Sins"). A concert devoted to **Schubert** will include works written in homage to the composer by **Hans Werner Henze** and **Luciano Berio**.

## CHANTAL KREVIKAZUK REALIZES HER VOICE ON COLUMBIA BOW

(Continued from page 13)

none of the lights on the phone were on, and Matt sputtered, 'He went to take a walk.' But it went really great."

The result is an album that pairs Wallace's hard edges with Asher's unmistakable golden touch with melody and vocals. Kreviazuk's powerful rock voice and strong piano playing are bolstered, but never overwhelmed, by top-flight studio musicians.

The album came out in Canada late last year and has sold steadily, if not spectacularly, enough to garner Kreviazuk a nomination for best new artist at this year's Juno Awards. While Kreviazuk is thrilled that she's the recipient of a global push from Sony, she notes wistfully that the worldwide focus is "sort of taking me away from my home base. I haven't worked the record there at all. I've just been going all around the world." That's due to change, however, when she starts a tour this month opening for **Amanda Marshall**.

"God Made Me," which was also the first single in Canada, went to alternative and triple-A stations in the U.S. April 29. The single will fan out to top 40, AC, and hot AC this summer.

In the U.S., Columbia has spent the

last four months setting up the release, says Tom Corson, senior VP of marketing (U.S.). She did a small tour playing for press and TV execs weeks ago before a bigger promotional tour April 21 that covered branch offices, radio, retailers, and other tastemakers.

"What this does is give her a chance to show her ability to connect," says Corson. "We've pushed the performance aspect of things. She played at [the National Assn. of Recording Merchandisers convention]. She'll be playing at upcoming retail conventions. The image we're projecting is one of a confident young woman, not a boy toy."

She's "not just another pretty face," he continues. "She's a great pianist, she has a story to tell, she's a captivating performer." Above all, Columbia doesn't want her to get lost in the shuffle of female artists out there. Corson stresses that Kreviazuk is different from many of the other women out today, but that if comparisons must be made, "we'd rather have her seen in the **Tori Amos** vein, but at the same time I think she has more commercial material."

The video for "God Made Me" stresses Kreviazuk's musical abilities. "I'd

rather concentrate on my music than my bra size [in videos]," says Kreviazuk. "I know why people want a video, because people are visually stimulated, but I think at the same time, if I give all of me away, what else is left? Evocative is more my world than explicit."

Says Corson, "She's a beautiful woman and that will come out over time, but we tried to walk that fine line between glam and credibility."

Columbia is making sure retailers see the attractiveness of its price plan for the album. The artist is in Sony's artist-development program, which offers a special price point of \$11.98 for CDs, \$7.98 for cassettes. "We feel strongly enough about her to offer her as part of this program," says Corson. "We had a lot of success with acts like **Sponge**, **Presidents Of The United States Of America**, and **Maxwell** in this program."

He notes the label toyed with the idea of launching Kreviazuk as a first-name-only artist, but decided against it. "We want people to know she has a last name," he says. And Columbia wants people to know how to pronounce it. So, copies of the set will feature a sticker phonetically spelling out her name.



# BLUES

The Billboard Spotlight

## Stringin' The Blues

THE PREEMINENT BLUES INSTRUMENT, THE GUITAR HAS PASSED THROUGH THE HANDS OF ARTISTS FROM PATTON TO HENDRIX, FROM CLAPTON TO LANG

By Chris Morris

In the beginning, there was the guitar.

Today, nearly 70 years after the beginning of blues recording, the guitar remains the primary instrument of the genre. Blues stars and styles of performing have come and gone, but the guitar remains fundamental to blues expression.

Luther Allison, a blues veteran with over 30 years of performing and recording to his credit, is the guitar master currently on the rise. In 1996, his Alligator album "Blue Streak" collected five W.C. Handy Awards. Allison suggests that he and other musicians enjoy a special connection with their axes.

"I found out I can't do too much without my guitar, personally," Allison says. "You'll see me on stage, tryin' to sing a little bit, but if my guitar isn't in my hand, I feel lost for some reason. You look at B.B. [King]—he just hangs [his guitar] Lucille on his belly, and he sings on the microphone without a hand on Lucille, but the fact is, she's close to him. They understand each other after all these years. When he's touchin' her, it works. When he's not touchin' her, it still works. It's there for you."

"[Guitar] speaks directly to somebody's soul or heart," says Corey Stevens, who recently followed up his popular Discovery Records debut, "Blue Drops Of Rain," with the sophomore effort "Road To Zen." "It cuts through all the filters....It's the simplicity thing, too—it's just so simple, a guy up there working with his hands in a modern world."

Though the annals of blues history have recorded great musicians who excelled on the piano, the harmonica and other instruments, the form has always attained primacy in the hands of gui-

tar players. Perhaps this is because of the instrument's portability and widespread availability; the stories of many blues giants tell us that some learned how to play by plucking a single string nailed to the side of a barn. Allison says, "Why, when we break all the strings down into one string, we're still able to play it in the blues?...I believe it's a spiritual thing, really."

### BORN IN THE DELTA

The guitar began to become the preeminent blues instrument more than 80 years ago, when Charlie Patton's force was first felt in the Mississippi Delta. Patton's forceful slide work, which sublimely complemented his harsh vocals, had a marked impression on such younger musicians and protégés as Son House and Willie Brown, who both recorded commercially in the '20s. By example, their work inspired the Delta blues' great synthesist, Robert Johnson, who cut his legendary sides in the late '30s.

By the late '40s, the blues were being electrified by such guitar titans as T-Bone Walker in Texas and Muddy Waters in Chicago. Waters' efforts virtually launched an entire school of Chicago-based axemen, including masters like Elmore James, Otis Rush, Buddy Guy and Freddy King. The '50s and '60s recordings of these men set the stage for blues guitar's assimilation in the rock world during the '60s.

### JIMI, STEVIE RAY AND BEYOND

Stevens says, "Jimi Hendrix was thought of as this psychedelic guy—nobody thought he was blues until 30 years later, when blues became the focus. Now there's a [Hendrix] 'Blues' album

*Continued on page 38*



# Blues

## THE DOWN-TO-EARTH GENRE FINDS FANS IN CYBERSPACE

**Blues-Related Web Sites Offer Background Info, Retail Opportunities, Even Live Concerts**

BY BRITT ADW001

While blues music has had a difficult time finding support at traditional media outlets, such as television and radio, the genre is thriving on the Internet, where there are hundreds of commercial and grassroots Web sites devoted to the blues.

Navigating through this vast maze of blues-specific Web sites is an almost impossible task. However, a good starting point is Blues-Link (<http://transport.com/~firm/bluzlink.html>), which is one of the most comprehensive listings of links to blues Web sites, including several grassroots sites that escape detection by larger search engines, such as Yahoo! and Excite.

Another good stop for Web surfers is Blues Chat (<http://www.blueschat.com>), a new Web site developed by Beverly Howell, who ran a blues discussion area on America Online for several years before segueing to the Internet. The site contains several Web chat forums, trivia contests, music clips, artist photos, news and editorial coverage of prominent blues events.

BluesNet (<http://dragon.acadiau.ca/~rob/blues/>), which claims to be "the longest running blues site on the Web," contains the usual blues-related content, including artist biographies and photos. However, unlike other sites, BluesNet also features a contact list of blues "mentors" who Web surfers can e-mail with questions on their favorite artists.

The Blue Highway (<http://www.viva.net.com/~blues/>), contains comprehensive essays on various travels through what the site calls "the land where the blues began," including photos and stories from a seven-day road trip along the Delta.

The Blue Flame Cafe Web site (<http://www.surfin.com/TheBlueFlameCafe>) contains more than 100 interactive biographies and sound clips on well-known blues artists.

Blues World (<http://www.bluesworld.com>) features a hefty amount of original editorial content, including online memorials to Rayburn Hayes and Abram "Falstaff" Foster.

The global popularity of the blues is evident on the Web, which houses numerous Web sites that document the blues scene in unexpected places, including Alaska (<http://www.alaska.net/~mmorgan/blues.html>), Australia (<http://www.aba.net.au/people/cs/ozblues>) and Japan (

House Of Blues visitors chat in 3-D.

[www.wellcomm.co.jp/~blues/](http://www.wellcomm.co.jp/~blues/)).

One of the more prominent blues destination spots on the Internet is House Of Blues Online, which is affiliated with the chain of music-themed restaurant and nightclub venues. The

site encourages repeat visits with several contests, includes CD and modern giveaways and incorporates several cutting-edge technologies.

### VIRTUAL HOUSE OF BLUES

Internet users can subscribe to a House Of Blues Web "channel" using BackWeb software that automatically delivers news and sound clips to a computer hard drive while on the Web. Once new content is completely downloaded, Web surfers can explore the content while either on or off the Internet.

House Of Blues has established an online community for blues lovers to congregate via the graphical chat program, the Palace. Participants are represented on-screen by a graphical character, or "avatar," that is accompanied by text-based chat. The House Of Blues Palace (<http://hob.com/palace>) contains several rooms that users can wander and click their way through.

House Of Blues is also using RealPlayer Internet video and audio technology to netcast music events from its various venues at Live Concerts.Com, a site jointly developed with Progressive Networks. Recent performances at the site include Blues Brothers, Luther Allison, Papa Chubby and Royal Crown Revue.

Web surfers also can tune in to live blues music on the "Bone Blues Jam" netcast, held every Tuesday night at the Dallas-based club the Bone, which has its own Web site (<http://www.thebone.com>).

AudioNet (<http://www.audionet.com>) contains Internet-delivered specialty programs that provide Web

*Continued on page 40*

# The Global Blues Pulse

**From A British Ambassador  
To Spain's Flamenco-Blues, The  
Genre Translates Well**

**LONDON**—Britain's best-known blues ambassador, John Mayall, is back with a new Silvertone/Jive album, "Blues For The Lost Days," which he and his band will be backing with a typically energetic international tour schedule. Jive U.K. general manager Andy Richmond says that Mayall will be playing a number of international festivals this summer, reflecting his strong sales base in the U.K., Germany and Holland. "We've had a great reaction to the album so far," he enthuses, "universally solid. John's a steady writer and performer. He makes his living as a live act and plays 150 shows a year." Richmond says that Mayall, now 63, typically sells approximately 120,000 units throughout Europe. "We more or less know what the bottom-line volume is going to be," he notes. As with previous albums, Jive has not released any commercial singles from the new set but has delivered a two-track promo, containing "Dead City" and

the title track, to specialist blues presenters throughout the continent. Mayall's continuing prosperity comes in spite of Richmond's acknowledgment that the blues market has regressed somewhat from its crossover period earlier in the decade. "The whole blues thing has gone back to its niche market; we accept that," he says, citing John Lee Hooker's latest Pointblank/Virgin set, "Don't Look Back," which has been a relatively modest U.K. performer in comparison to the top-three status of his 1991 set, "Mr. Lucky."

—PAUL SEXTON



Ryo Tachihara of Stormy

**OSAKA**—Japan's Second City has a solid blues tradition, as exemplified by bands like the classic West Road Blues Band. It also is known for its innovative girl groups, such as Shonen Knife. Now the two traditions have come together in the form of Stormy, a two-woman blues outfit that's making quite a name for itself on the Japanese blues scene, which, although eclipsed in recent years by other musical trends, is still supported by a coterie of true believers. Stormy comprises singer Ryo Tachihara, who has worked as a backing vocalist for such major Japanese acts as Zard and Maki Ohguro, and guitarist Maki. Formed in 1995, the duo first attracted attention by playing the monthly "Sunday Blues Live" shows at Osaka's Grand Cafe venue. In 1996, Stormy made its debut on Osaka indie label Blue-Z Records with an eponymously titled mini-album. The duo also can be heard on compilation albums, such as "J-Blues Battle Vols. 1-3" and "Heat! The Power." While Tachihara and Maki continue working on various side projects, they're putting the finishing touches on a live album to be released this summer.

—STEVE MCCLURE

**MADRID**—The titles of Javier Vargas' albums reflect his international range—"All Around Blues" (1991), "Madrid-Memphis" (1992), "Texas Tango" (1995) and the latest "Gipsy Boogie," which was released March 3. But the guitarist, whose Vargas Blues Band is fronted by American soul singer Bobby Alexander, isn't just another U.S.-obsessed Spanish musician. He lived for three years in

*Continued on page 36*

## THE RED-HOT BLUES TITLES ON THE CHARTS

The recaps in this Spotlight offer a view of year-to-date performance on Billboard's Top Blues Albums chart and the unpublished Top Blues Catalog list. For the former, the time span runs from the start of the chart year, which commenced with the Dec. 7, 1996, issue, through the April 19, 1997, Billboard. The catalog recap starts with the Jan. 18, 1997, issue (when Billboard revised its catalog criteria) through April 19. Both recaps reflect accumulated units, as calculated by SoundScan, for each week a title appeared on the respective charts. Eric Clapton's "From The Cradle" appears on both lists by virtue of the sales registered between Dec. 7 and Jan. 18, and those that have been rung up since the Jan. 18 inception of Top Blues Catalog. A recap for Top Blues Albums, including labels, distributing labels and distributors, encompassing the entire chart year, will appear in December's Year In Music issue.

### TOP BLUES CATALOG

Pos. TITLE—Artist—Label

- 1 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- 2 FROM THE CRADLE—Eric Clapton—Duck/Reprise
- 3 KEB' MO'—Keb' Mo'—Okeh
- 4 BLUES—Jimi Hendrix—MCA
- 5 BEST OF—B.B. King—MCA
- 6 ONE FOOT IN THE BLUES—ZZ Top—Warner Bros.
- 7 WHISKEY & WIMMEN—John Lee Hooker—Prime Cuts
- 8 THE COMPLETE RECORDINGS—Robert Johnson—Legacy
- 9 ELECTRIC MUD—Muddy Waters—MCA
- 10 COVER TO COVER—The Jeff Healey Band—Arista
- 11 BLUESBREAKERS—John Mayall Featuring Eric Clapton—PolyGram
- 12 BEST OF VOL. 1—B.B. King—Virgin
- 13 CHILL OUT—John Lee Hooker—Pointblank
- 14 HOW BLUE CAN YOU GET—B.B. King—Prime Cuts
- 15 TEXAS SUGAR/STRAT MAGIK—Chris Duarte Group—Silvertone



Blues Brothers



Peggy Scott Adams

### TOP BLUES ALBUMS

Pos. TITLE—Artist—Label

- 1 HELP YOURSELF—Peggy Scott Adams—Miss Butch
- 2 GREATEST HITS—Stevie Ray Vaughan & Double Trouble—Epic
- 3 LIE TO ME—Jonny Lang—A&M
- 4 GOOD LOVE!—Johnnie Taylor—Malaco
- 5 A TRIBUTE TO STEVIE RAY VAUGHAN—Various Artists—Epic
- 6 LEDBETTER HEIGHTS—Kenny Wayne Shepherd—Giant
- 7 JUST LIKE YOU—Keb' Mo'—Okeh
- 8 BLUE DROPS OF RAIN—Corey Stevens—Eureka
- 9 DON'T LOOK BACK—John Lee Hooker—Pointblank
- 10 A PIECE OF YOUR SOUL—Storyville—Code Blue
- 11 FROM THE CRADLE—Eric Clapton—Duck/Reprise
- 12 THE ALLIGATOR RECORDS 25TH ANNIVERSARY COLLECTION—Various Artists—Alligator
- 13 PHANTOM BLUES—Taj Mahal—Private Music
- 14 UNDER ONE ROOF—Roomful Of Blues—Bullseye Blues
- 15 LIVE! THE REAL DEAL—Buddy Guy (With G.E. Smith And The SNL Band)—Silvertone



# Capitol Blues Collection

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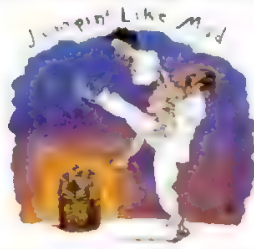
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**Texas Guitar Killers(T-Bone Walker, Gatemouth Brown, Lowell Fulson, Lightnin' Hopkins, Smokey Hogg)**



**GLOBAL BLUES PULSE**  
Continued from page 34

Memphis and Los Angeles in the 1970s and has played with a who's who of contemporary U.S. blues musicians. On "Gipsy Boogie," he's joined by bassist Larry Graham, Chicago's Lonnie Brooks, drummer Chester Thomson, Albert King's



Jayler Vargas

nephew Little Jimmy King and Spanish gypsy guitarist Raimundo Amador. But it was Carlos Santana's recording of Vargas' "Blues Latino" on the "Santana Brothers" album that marked the real international breakthrough for the Spaniard. "It was thanks to what Carlos himself has said about me that I've been able to work with [producer] Jim Gaines, the Stevie Ray Vaughan band and Larry Graham," says Vargas. Purists may question the blues tag. Vargas admits his all-time idol is Jimi Hendrix, and his gigs are Hendrix-influenced. "Gipsy Boogie" is his first recorded approximation to flamenco, or "flamenco-blues," and Vargas explains, "My father is from the southern port of Cadiz, where flamenco is strong. I wanted to combine the passion of flamenco with the feeling of blues." Dro/EastWest label manager Antonio Redruello says, "Nobody plays blues like he does in Spain, and his 'blues-latino' mix is pure crossover. He is easy to market; his image and music speak for themselves." —HOWELL LLEWELLYN

**MELBOURNE**—Jeff Lang's slide-guitar style was influenced by Roy Buchanan and Ry Cooder. But it's the 20-something act's flair for witty and detailed storytelling, evoking comparisons to Jeff Buckley and Ben Harper, that has caused a buzz among audiences. Last year, Lang toured Canada and some U.S. cities. This summer, Lang and manager John Sinclair will relocate to New York to check out record label offers and embark on three weeks of Canadian college dates. Lang is signed internationally for publishing to Warner-Chappell. His third and current album, "Native Dog Creek," released here on Black Market Music, features contributions from local blues heroes Chris Finner and Keryn Tolhurst and is his most accessible to date. But it's on his free-form solo sets—where he whoops with the story line, works out with his dobro and thumps his guitar for percussive effects—that he really shines. "I don't just tell a story, I like to act it out from the point of view of the characters in the song," says Lang. "The idea is to climb into the song. Each night, different songs allow you to do that. That's why I don't believe in a set list."

—CHRISTIE ELIEZER

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 Lennie Moore - Carol Ann - Stevie Nicks' Vampires  
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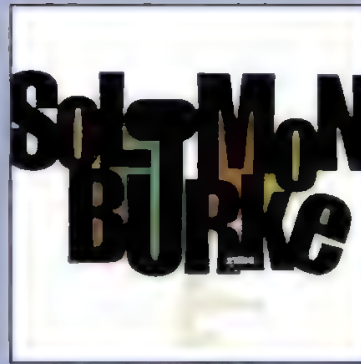
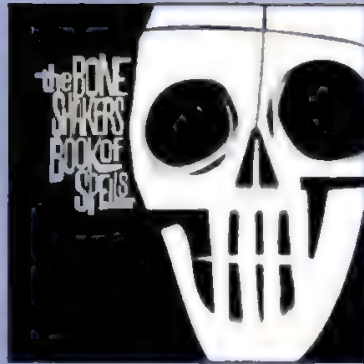
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Flavors Of The Blues**

She was born for the blues; her father is the legendary John Lee Hooker. But Zakiya has developed her own musical approach.

The supple blues and smooth jazz-inflected vibe of her new album shows her other musical influences—the sultry stylings of Sarah Vaughan, Dinah Washington, Ella Fitzgerald and Johnny Mathis. John Lee Hooker does appear on the album's closing track "Bit By Love (Hard Times)."



**Charlie Musselwhite  
Rough News**

"It doesn't matter where you live or what kind of background you come from; when you hear the blues, it reminds you that you are human and it hooks you forever." Charlie Musselwhite



COMING JUNE 3

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# Blues

## STRINGIN' THE BLUES Continued from page 33

out, and everybody's calling him a blues guitar player. When I was a kid, Hendrix was what everybody wanted to be. At the time, I thought, 'There's no way I'm gonna cop this guy; he's

too good."

Hendrix was just one of a number of blues-based rock-guitar virtuosos, including Eric Clapton and Jimmy Page, who brought the style into the rock mainstream, forever altering the way listeners approached the genre. In the '80s, these icons were suc-

ceeded by the late Texan Stevie Ray Vaughan.

John Lee Hooker, who has encountered many a younger bluesman in his 50-year career, has nothing but praise for Vaughan. "He was one of my favorites," says Hooker. "There's nobody else playing the blues that I'm really hung up on. Stevie Ray, he was my main shot when he was goin'. He had a whole lotta soul. Don't know where the kid got it from. He was my



Luther Allison

favorite of the younger blues singers."

Vaughan's flamboyant style inspired a new generation of cross-genre performers, including the best-selling teenage talents Kenny Wayne Shepard and Jonny Lang, who are equally at home on the pop or blues charts.

Lang, who just turned 17, sees his work as a potential gateway into the pure blues for younger listeners, just as Vaughan's work opened a door for him. "When I started out, of course, Stevie Ray Vaughan caught my ear," says Lang. "In listening to him, the more contemporary thing that he did led to all the old great blues stuff, and then pretty soon you start going, 'Hey, he took that lick from this guy.'"

"Hopefully, what I'm doing will help other people go listen to the really



Stevie Ray Vaughan

good ones—like B.B. and Buddy Guy and all the guys who have been doing it for so many years. Hopefully, I can get people to buy some of their records, and kind of keep it alive, keep the original alive."

### PASSING IT ON

Singer-guitarist Coco Montoya, who has followed a decade of work with John Mayall with his own highly praised solo records, sees the popularity of young blues-rock guitarists as inevitably helpful for the careers of more traditional talents. "The past has always proven that to be true, with people like Clapton and Mike Bloomfield and Johnny Winter," says Montoya. "It's really important for those kids—Kenny Wayne and all

those guys—to do exactly what all those people who are influenced by the blues [have done]: make sure where it came from is not forgotten. Be like Eric, be like I am—I'm very proud to mention where I got what from—and go see the originals while you can."

So the blues today represent a continuum, with veteran blues guitarists like Allison, who just released his third Alligator album, "Restless," leading the way.

Says Allison, "I go to music stores and I hang out, so I see every young kid who comes through there. If I'm in the music store, and I know a kid is looking at this type of guitar, I say, 'Hey, you like the blues? You play rock?' I might say, 'Hey, why you want to do this trip here? Here's a guitar that'll last you forever.' And they listen. Then I'll sit down and say, 'You play the blues?' or 'You wanna play the blues?' or 'You play rock 'n' roll? Let's sit down and let's jam!'"

"I reflect back—Muddy Waters, Howlin' Wolf, Little Walter, Otis Rush, Magic Sam, all these guys—we had somebody to look up to. I could look up at B.B. King or Chuck Berry; I always have. These kids can look up to Eric Clapton or Stevie Ray Vaughan. That'll always be. But, in the neighborhood, who can they tell, 'Hey man, let me jam, hey man, give a listen to me'? Luther Allison, I do that. I say, 'Hey, let me see what you got.'" ■

## OUR BLUES COVER PHOTOGRAPHER



Joseph A. Rosen is a professional photographer based in New York City, where

he freelances for numerous agencies, corporations and publications. He began combining his photography with his love of blues and jazz more than 20 years ago and has amassed an archive of performance and portrait photos of hundreds of artists. His photographs regularly appear on CD covers as well as in numerous music journals. Rosen's photography was featured in an article titled "In the Spotlight" in the Fall 1996 issue of *Blues Access* magazine. Also, he recently concluded two exhibitions of blues and jazz photography at The Discovery Museum of Bridgeport, CT and WBGO Jazz 88 Gallery in Newark, N.J. He worked closely with the Rhythm & Blues Foundation of Washington, D.C., to produce the "Preserving America's Soul" calendars, which feature artists who received the Foundation's Pioneer Award and benefit the Doc Pomus Fund for emergency relief.

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# Ruf NEWS

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"His sound has the breath of America"  
(Berliner Zeitung, Switzerland)

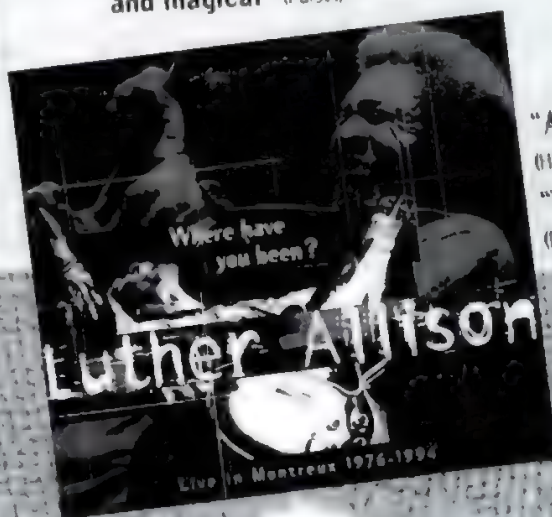
"Nobody would complain, if a sarcastic jewel like 'Piece of Mind' came from some hangar from Wyoming"  
(Rolling Stone)



"...native soil - rich, fertile and magical" (Pulse)



"Taj at his most relaxed, delivers a mouthwatering set"  
(Folk Roots, UK)

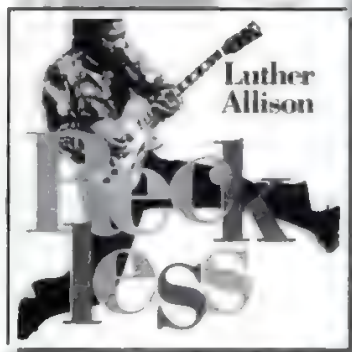


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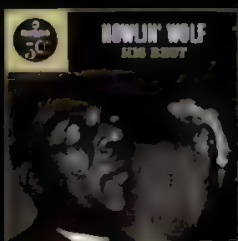
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# Blues

## CYBERSPACE

Continued from page 34

users with a blues soundtrack to supplement their surfing experience, including "Maximum Blues" with host Tom Hathaway, a weekly two-hour netcast that features classic blues tracks and occasional contest giveaways. The KIOO Visalia, Calif.-based radio show "Blues On Tap" with host Steammin' Stan Ruffo is also netcast at AudioNet.

AudioNet has provided netcasts of entire blues CDs by several artists, including Candy Kane, Joey Love And The Blues Xpress, Little Whitt & Big Bo, Spooky Pryor, and Big Jack Johnson And The Oilers.

## PRESERVING THE BLUES

Blues fans are also using the global reach of the Internet to inspire Web surfers to preserve the music genre.

For example, the Web is being used to campaign against the destruction of Chicago's Maxwell Street, which has been home to several prominent musicians, including swingster Benny Goodman and "Zoot Suit" inventor Hal Fox. The "Preserve Maxwell Street" Web page (<http://www.openair.org/maxwell.preserve.html>) is a site dedicated to saving the historic area, which is slated to be bulldozed by the University of Chicago in the near future. Several prominent musicians have played the famous blues district, including Muddy Waters and Bo Diddley.

In addition, fans of Canadian-based radio station CKUA Calgary, which shut down March 20, have established a "Save Alberta Public Radio Society" Web page (<http://www.spooze.com:80/saveckua/>) to revive the station, which played blues and other forms of music.

## MARKETING ON THE NET

Many music labels are using the Web as a way to reach new consumers.

Visitors to Alligator Records' Web site (<http://www.alligator.com>) can journey through the site's "Blues Town," which features artist news

and information, message boards and sound samples, as well as direct retail opportunities for its catalog of releases. Several other independent labels, including Rounder and Chartmaker, are selling their releases direct to consumers through the Internet.

Austin, Texas-based Antone's has an ambitious Web site (<http://www.antones.com>) that features information on its nightclub, retail operations and music label. The site will soon include its own Internet radio netcast.

Some blues-themed print magazines and fanzines are aiming to expand their readership through Web sites, including *Blues Access* (<http://www.bluesaccess.com>) and *Blues And Soul* (<http://www.bluesandsoul.co.uk>). ■

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and Mick Woods (LYE 54192-2)





# Artists & Music

## Bobby Previte, John Fahey Spin Off Their Own Imprints

**NEW INDIES:** Composer/percussionist Bobby Previte has begun his own record label, Depth of Field, which will be distributed through Koch. The first releases will be bassist Lindsay Horner and vocalist Susan McKeown's "Mighty Rain" and a duet between Previte and saxist John Zorn that has the working title "Euclid's Nightmare." The albums were recorded at the Power Station in New York and were engineered by Joe Ferla.

"They're definitely going to sound great and look great, so if the music's good, we should do fine," says Previte. "Our motto is, 'You're going to want them in 10 years, so you might as well buy 'em now.'" The sets are slated for release in mid-September. Previte will continue to record for the German label Enja as well. His latest outing for the label, "Too Close To The Pole," was made by the Weather Clear, Track Fast ensemble. The band, featuring Horner, saxists Andy Laster and Peter Epstein, trumpeter Cuong Vu, trombonist Curtis Hasselbring, and keyboardist Jamie Saft, occupies the stage at New York's Visiones for a four-night stretch beginning Wednesday (7).

Guitarist John Fahey has teamed with partner Dean Blackwood to launch his own imprint as well. Though it's to be a pan-genre effort, its initial titles include jazz. The Revenant label is headquartered in Nashville and run on a daily basis by Blackwood. First in the racks is Cecil Taylor's "Nefertiti, The Beautiful One Has Come," guitarist Derek Bailey's "Music And Dance," and guitarist Jim O'Rourke's "Happy Days."

The double-disc set of "Nefertiti," which streeted March 18, is historic, documenting a 1962 live date at the Cafe Monmartre in

Copenhagen, where the maestro's idiosyncratic procedures blossomed immensely. Featuring drummer Sunny Murray and alto player Jimmy Lyons, it's surely the prototype for the sounds Taylor has refined over the last 35 years. Originally on the Debut label, "Nefertiti" was also released in 1975 by Arista/Freedom with extra tracks. The current incarnation includes even more music, 26 minutes' worth to be precise.

Future jazz titles by Revenant include Sun Ra's solo piano sessions originally offered by Italy's Horo label. There are also tentative plans for a solo percussion disc by Dutch drummer Han Bennink, who records with the

Clusone Trio for Gramavision, and a duet record by Derek Bailey and drummer Milford Graves. Koch International distributes Revenant.

**DATA:** It's year No. 3 for the contemporary jazz touring package "An Evening Of Guitars, Saxes, And More." The multi-artist show unites Blue Note's Richard Elliot, Mesa/Blue Moon's Rick Braun, Higher Octave's Craig Chaquico, and Columbia's Peter White. A Sunday (4) spot on the Sunfest schedule in West Palm Beach, Fla., is the kickoff for the summerlong tour... The third go-round for Kevin Hays (on whom Sonny Rollins heaps praise) finds the Blue Note pianist with heavy company: Ron Carter and Jack DeJohnette. "It sounds like what everybody wants those guys to sound like," says producer Bob Belden. "It's done in a classic jazz style, just beautiful." Hays' "Andalucia" arrives July 15... Bassist Kyle Eastwood (yes, son of Clint) is working his debut for Columbia. Larry Klein produces.

(Continued on next page)



by Jim Macnie



Billboard.

MAY 10, 1997

## TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	46	RIVERDANCE CELESTIAL/ATLANTIC 82816/AG [RS]	BILL WHELAN
2	2	8	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [RS]	RONAN HARDIMAN
3	3	6	CABO VERDE NONESUCH 79456/AG [RS]	CESARIA EVORA
4	5	6	SEVEN LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
5	4	9	LEGENDS RCA VICTOR 68777 [RS]	JAMES GALWAY & PHIL COULTER
6	13	2	NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS
7	9	12	L'AMOUR OU LA FOLIE RHINO 72622	BEAUSOLEIL
8	6	28	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
9	7	13	ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNAD
10	8	30	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
11	12	57	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
12	14	11	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
13	15	73	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
14	11	4	DANCE OF THE CELTS NARADA 63932	VARIOUS ARTISTS
15	NEW		KIKA KILA MEETS KI'HO'ALU DANCE, N.Y. CAT 3803, WINNEMAH HILL	BOB BROZMAN & LEDWARD KAAPANA

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	LIE TO ME ARM & LEG 501 [RS]	JONNY LANG
2	2	3	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	4	78	GREATEST HITS EPIC 66217	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	24	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [RS]	PEGGY SCOTT-ADAMS
5	5	8	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
6	6	77	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD
7	8	48	GOOD LOVE! MALACO 71	JOHNNIE TAYLOR
8	11	45	JUST LIKE YOU OKEH 67316/EPIC [RS]	KEB' MO'
9	10	2	BLUES FOR THE LOST DAYS SILVERTONE 41	JOHN MAYALL AND THE BLUESBREAKERS
10	9	5	ROCKIN' MY LIFE AWAY EMI 56220	GEORGE THOROGOOD & THE DESTROYERS
11	12	38	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
12	RE-ENTRY		SMOKIN' IN BED MALACO 7479	DENISE LASALLE
13	15	41	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
14	14	3	GREAT GUITARS VERVE 537141	JOE LOUIS WALKER
15	RE-ENTRY		RECKLESS A&M 4449	LUTHER ALLISON

## TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	101	NATURAL MYSTIC TUFF GONG 54177/LIGHTYEAR	BOB MARLEY & THE WAILERS
2	2	3	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
3	6	94	BOOMBASTIC VIRGIN 40158	SHAGGY
4	5	76	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
5	3	33	MY XPERIENCE P.L.A.T.Y.P. 1461/TVT [RS]	BOUNTY KILLER
6	7	77	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
7	14	6	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
8	9	21	'TIL SHILOH LOOSE CANNON 524119/ASLAND [RS]	BUJU BANTON
9	8	19	MAESTRO VP 1486	BEENIE MAN
10	12	42	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
11	4	18	JOYRIDE VP 3103	VARIOUS ARTISTS
12	10	7	MARLEY MAGIC LIVE IN CENTRAL PARK AT SUMMER STAGE LIGHTYEAR 54186	VARIOUS ARTISTS
13	RE-ENTRY		SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
14	15	22	STRICTLY THE BEST EIGHTEEN VP 1490	VARIOUS ARTISTS
15	13	48	REGGAE GOLD 1996 VP 1479	VARIOUS ARTISTS

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# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	11	44	BOB CARLISLE DIADÉM 9691/BRENTWOOD	SHADES OF GRACE
2	1	4	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
3	2	52	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
4	5	34	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
5	9	49	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
6	4	26	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
7	6	33	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
8	3	9	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
9	7	100	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
10	10	75	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
11	8	5	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
12	12	1	MICHAEL CARD MYRRH 4605/WORD	UNVEILED HOPE
13	13	9	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
14	16	7	VARIOUS ARTISTS SPARROW 1656/CHORDANT	LET US PRAY—THE NATIONAL DAY OF PRAYER ALBUM
15	15	62	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
16	17	30	CRYSTAL LEWIS MYRRH 5036/WORD	BEAUTY FOR ASHES
17	NEW		VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
18	18	90	RAY BOLTZ WORD 9641	THE CONCERT OF A LIFETIME
19	14	4	OUT OF GREY SPARROW 1563/CHORDANT	(SEE INSIDE)
21	23	27	ANointed MYRRH 7006/WORD	UNDER THE INFLUENCE
22	21	21	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
23	19	22	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
24	26	29	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
25	25	60	THIRD DAY REUNION 0117/BRENTWOOD	THIRD DAY
26	24	26	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
27	22	56	ANDY GRIFFITH ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY 25 TIMELESS HYMNS
28	NEW		VARIOUS ARTISTS BRENTWOOD 50035	THE 28TH ANNUAL DOVE AWARDS COLLECTION
29	27	44	4HIM BENSON 4321/BRENTWOOD	THE MESSAGE
30	31	19	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
31	30	4	VARIOUS ARTISTS HOSANNA! 10392/WORD	AMERICA'S BEST PRAISE & WORSHIP SONGS
32	28	44	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
33	33	73	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
34	35	4	SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
35	32	21	OUT OF EDEN GOTEE 3826/WORD	MORE THAN YOU KNOW
36	36	53	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
37	RE-ENTRY		SUSAN ASHTON SPARROW 1458/CHORDANT	A DISTANT CALL
38	RE-ENTRY		KATHY TROCCOLI REUNION 0110/BRENTWOOD	SOUNDS OF HEAVEN
39	29	7	CAROLYN ARENDS REUNION 10000/BRENTWOOD	FEEL FREE
40	RE-ENTRY		RICH MULLINS REUNION 0116/BRENTWOOD	SONGS

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

## BLUE NOTES

(Continued from preceding page)

Billy Childs and Joni Mitchell have been part of the sessions. Tunes worked on in the studio include Tom Waits' "I Beg Your Pardon."

Koch Jazz continues its union with the Japanese D.I.W. label. The first release of the licensing agreement was bassist Rodney Whitaker's "Children Of The Light," which came out last year. The latest, which streeted April 22, is "Music Speaks Louder Than Words: James 'Blood' Ulmer Plays

The Music Of Ornette Coleman." Also due on Koch via D.I.W. is the latest by another Coleman disciple, drummer Shannon Jackson. His "Shannon's House" hits June 17. Also on that day is the arrival of "Interpretations Of Monk," a two-disc document from a much-heralded 1981 concert at Columbia University in New York. Pianists Barry Harris, Mal Waldron, Anthony Davis, and Muhai Richard Abrams, among others, play their fave Monk tunes.

## Artists & Music

# GMA Week Ends On A High Note

**GMA WRAP-UP:** When those in the Christian music industry reflect on this year's Gospel Music Assn. (GMA) Week, the thing they will remember most will be music, music, and more music. Though the days were mostly dominated by seminars and panel discussions, each evening there were often four or five multi-artist showcases going on simultaneously.

In light of all the upheaval in Christian music recently, with sales and acquisitions of major record labels and management companies, GMA Week was rather light on earthshaking news but heavy on music and ministry. As one industry insider said, "What news? What else could happen? All the pieces of the puzzle are in place."

Indeed, they seem to be. After all, in the past few years, every major Christian company has been sold to a larger mainstream corporation. The pervading attitude is that things should remain stable, at least for a while.

As GMA president, Bruce Koblish has seen a lot of change during his six years with the organization. On Monday (5) he'll assume his new position as president of Reunion Records. Understandably, this GMA Week was an emotional one for him. "[Being] at GMA the past few years—that complete experience becomes so much a part of your life. To leave that is somewhat traumatic," Koblish admits.

"The work at GMA is so different from what it will be working at Reunion. It creates a bit of mixed emotions as I contemplate this change and make this move... I tend to deal with things on a combination of a rational and emotional level, and I've already shed a few tears during the time of the decision because I knew I was letting go of something that had been a big part of my life. And yet I'm equally as excited and looking forward to the challenge at Reunion."

Asked about the accomplishment he's most proud of, Koblish says, "The easy things to say would be how we've grown—our financial base, our membership, the week [GMA Week's increased attendance and activity], the Dove Awards, and all that kind of stuff."

"All those things are very important, but the thing I'm most proud of, and feel the most satisfaction with, is the level of relationships I've been able to develop with a very diverse group of people. Winning the support and favor of the industry at large is something I've never taken for granted."

Koblish knew that the success or failure of his first GMA Week as head of the organization would be crucial. "The first year was a tremendous learning experience," he says. "At the end of that first year, we met to wrap up the week, and people almost had their jaws drop because we had had such a dramatic turnaround... From that point on, it allowed me personally to have the credibility, and it gave a new sense of vision and purpose for GMA that caused everybody to be energized."

Under his guidance, GMA has enjoyed tremendous success, and the past year has been a good one. Koblish definitely exits the GMA on a high note. Attendance for GMA Week was 3,000, and when the Dove Awards concluded

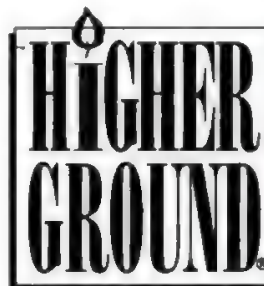
the week, an enthusiastic crowd of 6,500 saw the Christian music industry showcase its best and brightest at the Nashville Arena (the first awards show to be held there).

"I am especially pleased with the level to which the show has been

Lord... I'm just so thrilled about where we are potentially as an industry. We just always have to maintain the proper balance between the spiritual side and business side."

Best wishes to Koblish and newly appointed GMA president Frank Breeden.

**MORE GMA INFO:** In addition to the abundance of showcases, GMA Week activities included several different conferences running simultaneously. Seminars covered Christian radio, music and video retailers, concert promoters, music video, and aspiring artists and industry leadership. Rethink president Charlie Peacock's



by Deborah Evans Price



brought," Koblish says. "When I came into GMA, we were under our last year of agreement with TNN. There were a lot of things about to happen within the industry, and I felt very strongly the GMA needed to take the show back into its own hands [with] ownership of production and direction and try to make it into something our industry at large could be proud of, and more than that, something that would showcase what this music was about."

As he leaves GMA, are there any regrets? "I wish I could have seen maybe a little more... opportunity to deal with more spiritual things," he says. "To be not only an association that represents the industry and the music, but to come to a point where there's a greater infusion of what this music means from a spiritual level and what role does God really have for this music."

"That's not a judgment, because this industry is filled with people who have a high priority for ministry and living their lives in a way that's pleasing to the

session was titled "The Creative Christian Life." Rocketown Records president Don Donahue conducted "Getting Signed in the '90s: Realities And Myths Of The Christian Record Company." KSBJ Houston GM Tim McDermott filled in for K-Love Network's Dick Jenkins to moderate an informative radio industry session on "Acquisition And Expansion" financing, with handouts that offered entrepreneurs lots of nuts and bolts info.

A roundtable on "Women In The Christian Music Industry" drew mixed reactions. Warner Christian Distribution's Melinda Scruggs-Gales, Bleau Sky Entertainment's Jenny Lockwald, Harmony Records' Raina Bundy, songwriter Connie Harrington, and Gospo Centric's Vicki Mack Latailade were the panelists who shared their experiences and insights and fielded audience questions. (Benson president Jeff Moseley was publicly acknowledged by the panel as being

(Continued on page 66)

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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	22	SOUNDTRACK ARTISTA 14951	THE PREACHER'S WIFE
2	2	53	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	11	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN: THOU ART LOOSED!
4	6	26	ANointed WORD 67804/EPIC	UNDER THE INFLUENCE
5	4	11	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
6	5	26	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
7	7	26	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
8	10	6	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
9	9	12	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
10	8	48	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
11	11	81	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
12	12	52	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
13	16	10	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
14	20	9	VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
15	17	21	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
16	14	41	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
17	22	23	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
18	19	48	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
19	15	28	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
20	21	46	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
21	23	29	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
22	27	7	MEN OF STANDARD MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD
23	RE-ENTRY		THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
24	33	17	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
25	30	6	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INT'L 10219	HEAVEN ON MY MIND
26	24	62	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
27	13	5	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013	SO WONDERFUL
28	34	13	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
29	36	70	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
30	28	39	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
31	29	17	COLORADO MASS CHOIR VERITY 43056	WATCH GOD MOVE
32	RE-ENTRY		COMMISSIONED VERITY 43059	IRREPLACEABLE LOVE
33	25	7	TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER
34	35	95	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43062	LIVE IN NEW YORK BY ANY MEANS...
35	31	60	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
36	18	15	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
37	NEW		CHRISTOPHER BRINSON MALACO 4487	WHAT IF GOD IS UNHAPPY?
38	32	2	LISA PAGE CGI 161270	MORE THAN YOU'LL EVER KNOW
39	RE-ENTRY		SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
40	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!

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## CRAIG MACK

(Continued from page 19)

classroom.

Says Eric B., "[The PSAs] are going to be based around Craig and the idea that 'if I didn't get a break [in the music business] I would need to be in school, and after this is over, I'm gonna be in school.'"

"We don't want these kids to think that everybody in the music business has money, that everybody on TV gets paid. The PSAs are gonna deal with real issues; it's not gonna be some corny one where you feel like the person doesn't even feel what they say."

In addition, Street Life is in talks with Vibe and The Source magazines to help sponsor Mack's free concert visits at various schools across the country to support "On Time For School" programs. "It's all about giving back and concentrating on bringing up the youth of today," says Eric B.

Although no formal international plans are set, "Operation: Get Down" is slated to be released on Attic Records in Canada and Pony Canyon in Japan.

Mack's songs are published through Mackworld Inc.

## In the SPIRIT



by Lisa Collins

**THE GRAPEVINE:** Word is that Fred Hammond—Radical For Christ founder and one of gospel's top producers—is close to finalizing a production/label deal with Verity Records. This is part of a restructuring now in process at Jive/Zomba, following its recent acquisition of Benson Music Group, to which Hammond was signed.

Further, Bryon Cage just might be among Hammond's first signees. The Atlanta-based singer and performer recently gave notice to his label, Atlanta International Records (AIR), that he would not be re-signing, though no official alliance with Hammond has been struck. Yet while Cage has decided to spring loose, AIR has shored up all the angles with its heaviest hitter, Dottie Peoples, re-signing her to a three-year deal. And while production on her newest album, "Testify," is complete, AIR execs have decided to push back its release until July 1, as sales for her current album, "Count On God," are still going quite well.

**DOWN NASHVILLE WAY:** Co-hosting the Doves wasn't the only spotlight CeCe Winans was able to nab during festivities surrounding the recent Gospel Music Assn. Week, held April 23-27 in Nashville. Instead she took center stage in a press conference to announce the debut of "CeCe's Place" this fall. The award-winning gospel star will double as host and performer of the series, which will feature live performances as well as informal interviews

with an average of three guests per episode.

"This show will mark my first regular network television series appearance," Winans noted. "I thank Odyssey for helping me make a dream come true, but also for its commitment to music with a message of faith."

The national religious cable TV network is available in more than 30 million homes throughout the country via the Primestar direct-to-home satellite service (Channel 83) and C-band dishes.

**HIGHER GROUND:** Planet Entertainment throws its hat into the gospel field with the launch of Higher Ground Records Inc., a wholly owned subsidiary, specializing in the production and distribution of gospel. The company, which bowed in March, has already signed the 1996 GMWA Youth Mass Choir, Charles Fold & the Cincinnati Mass Choir, Carlton Burgess & Complete Praise, and the Philadelphia Mass Choir. The label was founded by Victor S. Waller (president), Albert E. Jones, James Ford, and Calvin Taylor, and although it has thus far recruited mostly choir ensembles, the company plans to expand its roster to include solo artists, quartets, and others "who create music with a positive message."

**BRIEFLY:** Warner Alliance has set Saturday (10) as the date for the live concert that will mark the recording debut of comedian Jonathan Slocumb, who was added to the label's roster earlier this year. Atlanta is the place.

Also on Saturday (10), Detroit entrepreneur Larry Robinson, owner of God's World (Detroit's largest gospel outlet) and that city's WWON, is hoping to establish his "Be Ye Exalted" program as the largest indoor paid gospel concert in this country. More than 13,000 are expected to turn out at Detroit's Cobo Arena. Featured artists include John P. Kee, Hezekiah Walker, God's Property, Ricky Dillard, Donald Lawrence & the Tri City Singers, Clay Evans & the AARC Choir, and Ben Tankard. Broderick Rice is set to serve as MC.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Scanty '60s Off-Broadway Selection Prompts Return To 'Original Concepts'

**BACK ON BROADWAY:** "Lyrics & Lyricists" impresario Maurice Levine pulled a switch for the April 12-14 show at the 92nd Street Y in New York. As part of the season-long theme, "Broadway Songs Of The '60s," Levine originally planned an edition devoted to songs from off-Broadway productions like "The Fantasticks" and "Dames At Sea."

However, he told his Y audience, there weren't enough tunes to support a full performance, so Levine focused instead on original-concept Broadway musicals of the period, also the subject of the season finale, June 7-9. Off-Broadway was limited to four selections, including Mary Rodgers and Stephen Sondheim's "The Boy From . . .," a takeoff on the bossa nova hit "The Girl From Ipanema" written for "The Mad Show."

Sondheim was better represented by a knockout rendition of "You Could Drive A Person Crazy," one of three songs chosen from "Company." Claiborne Cary's performance of that show's "The Ladies Who Lunch," whose lyrics haven't lost their sting, lived up to Elaine Stritch's original version.

"Original Concepts" offered selections from "Milk And Honey," "Stop The World—I Want To Get Off," "Bye Bye Birdie," "Fiorello!," "Wildcat," "No Strings," and "Minnie's Boys" sung by Cary, Joan Barber, Jim Gricar, Bill Nolte, Ryan Perry, and Deborah Tranelli. The performers were generally effective, but the staging often lacked zip, perhaps because of the change in the program.

Next year, "Lyrics & Lyricists" returns to Broadway's golden era and the songs of the Gershwins, Porter, Kern, Berlin, et al.

**THE AMERICAN SOUND:** It's

been 30 years since writers/producers Leon Gamble and Leon Huff helped bring on the Philadelphia Sound with their hit song "Expressway (To Your Heart)" by the Soul Survivors. Many hits (and countless covers) later, their publisher, Warner/Chappell Music, is celebrating the anniversary with a special sampler/interview tape that chronicles their careers with more than 90 minutes of their material, along with interviews with the dynamite duo.

Their biggest hits include "If You Don't Know Me By Now," "Love Train," "When Will I See You Again," and "I'll See You When I Get There." They are among 100 songs recorded by the likes of the O'Jays, Harold Melvin & the Blue Notes, Diana Ross & the Supremes, Aretha Franklin, Teddy Pendergrass, Wilson Pickett, Lou Rawls, Dusty Springfield, Simply Red, and Heavy D & the Boyz.

At Warner Bros. Publications, the music print wing of Warner/Chappell, they've come up with a dandy matching folio to a

retrospective, "Frank Sinatra—The Best Of The Capitol Years," containing 67 songs, along with the boxed set's original Grammy-winning liner notes by Will Friedwald. List price is \$26.95.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Publishing:

1. Rage Against The Machine, "Evil Empire."
2. The Who, "Definitive Collection."
3. The Beatles, "Anthology Vol. 3."
4. Cranberries, "To The Faithful Departed."
5. "Rent," vocal selections.

Assistance in preparing this column was provided by Seth Goldstein in New York.

## Words & Music



by Irv Lichtman

## "HELP!"

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional repete to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me.

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**Dropping By.** Danielle Gerber, vocalist/guitarist for Danielle's Mouth, and Joe Mardin, drummer/producer for Danielle's Mouth and president of NuNoise Records, recently dropped by BMI in New York, where they were greeted by senior VP Del Bryant and president/CEO Frances Preston. Shown, from left, are Bryant, Gerber, Mardin, and Preston.



**Win, Win, Win Situation.** Tracy Chapman was one of the major winners at the recent Bay Area Music, or Bammie, Awards in San Francisco, earning kudos for album of the year ("New Beginning"), song of the year ("Give Me One Reason"), outstanding female vocalist, and musician of the year. Shown, from left, are Todd Brabec, ASCAP senior VP/director of membership; Chapman; and San Francisco Mayor Willie L. Brown Jr.



**Three To Make Ready.** Three songwriters—1997 Dove Award nominees for Ransom recording artist Jeff Silvey's "Little Bit Of Faith"—recently began a new collaboration in Nashville. Shown, from left, are Randy Boudreaux, whose credits include Tracy Lawrence's "Alibis" and Clay Walker's "Who Needs You Baby"; Silvey; and Kim Williams, co-writer of Reba McEntire's "The Heart Is A Lonely Hunter."



**A New Chapter For Page.** Sony/ATV Music Publishing has signed singer/songwriter/producer Martin Page. Shown celebrating Page's official arrival at the publisher's New York offices, from left, are Laurie Soriano, attorney for Page; Kathleen Carey, senior VP of creative affairs at Sony/ATV; Page; Jody Graham Dunitz, executive VP of Sony/ATV; Diane Poncher of Diane Poncher Management; and Richard Rowe, president of Sony/ATV.



**Something To Write About.** EMI Music has purchased Lynn Jacobs' publishing share for her hit song "Something To Talk About," which earned Bonnie Raitt a Grammy Award. Jacobs is shown with Robin Godfrey-Kass, executive VP of West Coast operations for EMI Music, who negotiated the deal.



**The World Is Theirs.** Minder Music Ltd., the U.K. indie publisher, has signed Los Angeles-based writer Gavin Christopher to an exclusive worldwide deal. Minder has previous works penned by Christopher, including the U.S. hit "Once You Get Started" by Rufus Featuring Chaka Khan and the 1992 dancefloor success "Don't Lose The Magic," recorded by Christopher's sister, Shawn Christopher. Among other projects, Gavin Christopher has co-written four songs for a Virgin album by Brigitte McWilliams called "Too Much Woman," set for release this month. One of those songs, first single "Fire," is also due this month. Shown, from left, are Rick Joseph, Minder's attorney; Christopher; and John Fogarty, Minder's managing director.



# Studio Action

ARTISTS & MUSIC

## Audiotape Pro True To Format BASF Sales Vet Weathers Industry Storm

■ BY DAN DALEY

Even his media relations person refers to him as a "lifer" in the professional audio business.

Joe Ryan, who now oversees the distribution and sales of BASF tape to studios throughout the U.S., studied business at Kent State University in his native Ohio the year after the worst of the anti-war demonstrations on that campus in 1970, and those events had a subtle but lasting effect on him.



RYAN

He switched to Cal State, where he turned his focus to electrical engineering, and went, upon graduation, to Superscope, the consumer-electronics

division of Japanese electronics giant Marantz. The technical expertise Ryan acquired at Superscope landed him the job of chief engineer at ASR Recording in Chatsworth, Calif., a few years later.

It was when Ryan joined German tape manufacturer BASF in 1985 that his nontechnical abilities began to blossom, and, combined with his technical and business education and experience, led him to the position of national sales manager for the tape manufacturing division, based in Bedford, Mass.

But the tape business, which for so long had been one of the conservative, quiet eddies in the turbulent oceans of professional audio technology change, moved to front and center in November 1995 when 3M announced it would get out of the business 13 months later.

"It was exciting, because this was an opportunity we had been waiting for to grow our market share," recalls Ryan. "We saw that the structure of the business was about to change radically, and we started gearing up for it. There was a sense of euphoria around the office."

There was good reason for optimism; BASF's professional audio studio tape lines' sales had been relatively stagnant, and the company was still reeling from the failure of the AGFA-brand studio tape after BASF had purchased that company in 1993. But the announced departure of 3M had the potential to create a large hole in what had been, until that time, a very static market, in which Ampex (soon to become Quantegy) had an overwhelming share of the professional audio tape market—estimated at more than

80%—and which had 3M and BASF slugging it out for the remaining share. "There was the sense that there was nowhere to go but up," says Ryan.

But the changes in the tape market didn't stop at 3M's departure. Prior to 3M's exit, the Minnesota-based company struck a deal to sell Quantegy the intellectual properties and formulations of its pro-audio and videotape divisions, which had the effect of transferring a sizable portion of 3M's studio market, built around its high-output 996 formulation, to Quantegy. Meanwhile, the new sales team Ryan had been building at BASF was peppered with defections as the German company went through a rocky divestiture period.

It had long been an open secret in the industry that BASF Magnetics' parent company was looking to sell the tape division, which had seen its revenues drop in recent years as the linear tape format came up against optical formats like CD. The first announced pending sale in mid-1996 was to Turkish electronics conglomerate RAKS.

However, in light of the stresses the German economic system was undergoing that saw the threatened mass deportation of Turkish guest workers who had been lured to Germany during its economic expansion in the '80s, the notion of a large German firm being taken over by a Turkish one caused many BASF employees to balk, resulting in demonstrations in the streets in Wilhelmshaven last fall.

BASF had also timed the sale to coincide with contract-renewal negotiations with some of its largest unions; that exacerbated the unrest by making it appear that the lack of a contract would make the tape-manufacturing division look especially attractive to a non-European buyer.

Based on those conflicts, the RAKS deal collapsed, and Ryan's nascent marketing offensive deflated with it. Those defections accelerated with the announcement of negotiations with Korean corporation KOHAP—which bought BASF's magnetic tape division in late 1996, closed the U.S. operations of BASF, and renamed the manufacturing operation in Germany EMTEC (European Multimedia Technologies).

It was at that point that Ryan began to reorganize a new team, this time an independent one, under the rubric JR Pro Sales Inc., to become the independently owned sales and marketing operation for BASF tape in North America. KOHAP helped underwrite

the JR Pro Sales with a start-up loan that Ryan says has already been repaid. Within five months, Ryan had rebuilt the sales force to 15 people nationally, mostly former BASF employees who felt the situation had stabilized.

"The pancake [duplicator] business survived the upheavals," says Ryan. "That business remains strong. It's the ramp-up of the studio business that was delayed by all this, and that's still an important market that we can double and triple our market share in."

Ryan adds that KOHAP shares with him the assessment that while pancake products are the company's best short-term products, studio products—BASF analog 468, 911, and the high-output 900, plus its digital DM931—represent long-range growth.

"We know that the studio business wants to have more than one supplier," says Ryan. "So we're letting people know that they have a choice. We're implementing an advertising campaign for analog and digital tapes, and we're sponsoring listening sessions in Boston, New York, Chicago, L.A., and Miami, getting the tape out to the engineers and producers. It's introducing them to this range of products that the company previously never really properly introduced them to. Studio products were considered a tertiary line to the



**Pace Comes To Massenburg's AID.** George Massenburg Labs (GML) has appointed Los Angeles-based Audio Intervisual Design (AID) as its distributor for all peripheral products. Shown celebrating the agreement, from left, are AID head Jim Pace and producer/engineer/GML principal George Massenburg.

old management structure, after pancake and consumer tape."

Historically, BASF's U.S. market share was below 5%—about 3% of the analog market and 1% of the open-reel digital market. Ryan says he can grow that to as much as 15% in analog tape by year's end, based on a larger, more focused sales force and predicated on his belief that the studio market will support the idea of multiple suppliers.

He also says that the digital and analog products have picked up a point or two of share just in the first few months of this year. New ad campaigns will also target the fast-growing modular digital multitrack (MDM) market of S-VHS and 8 mm tape, both of which were introduced by BASF last year but which are only now undergoing a for-

mal introduction to their markets.

What Ryan is not doing is attacking the price structure of tape. After a dozen years with BASF, Ryan knows the devastating effects of price slashing in tape markets. "We realized there was nothing to be gained by that approach," he says. "The strategy is to fight for market share using quality."

The studio business remains a challenge, both because of Quantegy's possession of large parts of its real estate and because Ryan feels that previous attempts to make gains there had been undercut by circumstances beyond his control. "The product was there, the quality was there," he says. "Now the means are there, too. The challenge has always been there, but this time we're much better prepared to meet it."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 3, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE	HYPNOTIZE	HYPNOTIZE	ONE NIGHT AT A TIME	YOU WERE MEANT FOR ME	PRECIOUS DECLARATION
Artist/Producer (Label)	The Notorious B.I.G./Deric "D.Dot" Angelettie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	The Notorious B.I.G./Deric "D.Dot" Angelettie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	George Strait/T. Brown, G. Strait (MCA)	Jewel/Ben Keith, Peter Collins (Atlantic)	Collective Soul/Ed Roland (Atlantic)
RECORDING STUDIO(S)	DADDY'S HOUSE (New York, NY) Doug Wilson	DADDY'S HOUSE (New York, NY) Doug Wilson	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BEARVILLE STUDIOS/SOUNDSTAGE (Bearsville, NY/Nashville, TN) Chris Shaw	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL 9000	SSL 9000	SSL 4000E with Ultimotion	Neve 8088/SSL 6000E with G series computer/SSL J9000	SSL G Series
RECORDER(S)	Studer A800 MKII	Studer A800 MKII	Sony PCM 3348	Studer A800 MKIII/Sony 3348/Studer D827	Protocols DA88
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499/Sony 1416	Ampex 499
MIX DOWN STUDIO(S)	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	MASTERFONICS (Nashville, TN) Chuck Ainlay	EMERALD STUDIOS (Nashville, TN) Joe Baldrige	L.A. M.I.C. (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL 9000	SSL 9000	SSL 4000E with Ultimotion	SSL G+ with Ultimotion	SSL 9000J
RECORDER(S)	Studer A800 MKII	Studer A800 MKII	Otari DTR 90011	Studer A800	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499/Studer A820/BASF 468	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Armani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
ONE NIGHT AT A TIME • Earl Bud Lee, Eddy Kilgallon, Roger Cook • EMI Blackwood/BMI, Gofly Rogers/BMI, Song Island/BMI, Life's A Pitch/ASCAP, Neon Sky/ASCAP, Hipp Row/ASCAP		
<b>HOT R&amp;B SINGLES</b>		
HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angelettie, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI		
<b>HOT RAP SINGLES</b>		
HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angelettie, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI		
<b>HOT LATIN TRACKS</b>		
SOLO EN TI • Vince Clarke • Sony ATV/BMI		



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Tower, HMV Expand In Asian Markets

### Aggressive Pricing At New HMV In Singapore

■ BY PHILIP CHEAH

SINGAPORE—Despite HMV's aggressive pricing policy when it opened for business April 28 in the Orchard Road shopping district here, local retailers say they are optimistic that a price war can be averted.

All new releases at the British chain's 25,000-square-foot Singapore flagship outlet—reportedly the largest music store in Southeast Asia—are priced at \$12-\$13.50. That is as much as \$2 below prices at its head-to-head competitor, Tower Records, a short distance away.

In fact, HMV appears to be matching the lowest prices offered by its smaller competitors in Singapore. This gives the store the advantage of being a one-stop shop, a place for current releases at the lowest cost and a place to hunt down rare import collectibles.

"The competitive price factor will stimulate the dull retail sector," says Gary See, GM at Universal Music Singapore, "and the deep catalog will hopefully turn more fans into collectors instead of mere top 40 customers."

Emily Wee, Tower's GM in Singapore, says, "It's quite clear that HMV is planning to sell more of the hit releases with their pricing. But no one wants to start a price war. Because when you look carefully, their prices for imported discs are as high as any shop in town. It's still a matter of what the fans can get at different stores. For instance, [HMV] may have an edge in Britpop, but we have the edge for U.S. indie [releases]."

HMV stocks 250,000 CD and laserdisc titles covering rock, pop, Asian pop, classical, jazz, and soundtracks—a key strategy, according to Philip Kung, the chain's regional managing director for Greater China and Southeast Asia, who wants to have "the most comprehensive store in Singapore."

Says PolyGram Singapore managing director Eric Yeo, "Now that there is Tower and HMV, it's quite clear that megastores are here to stay and that even more will be set up. It's also clear that niche markets are now important. Just as HMV has built a distinct Chinese opera and Chinese classical section, small retailers have to find their own niche."

John Aw, managing director of five-store Supreme Records, says, "HMV is just another competitor to us. When they opened in Hong Kong, it was a Cantopop market, and the [other] shops weren't geared up for their kind of product. But in Singapore, everybody imports, and we release new U.K. CDs the same day as they are released in London. So we are quite used to fierce competition."

When Tower Records came to Singapore in 1993, there was apprehension that the megastore approach would destroy the traditional mom-and-pop stores. However, that sector still exists, and the concerns appear to have been largely unfounded.

As Ho Chan Sian, owner of a typical independent outlet, Memphis Music, declares, "We can't afford to fight with price. Just as when Tower opened, there was apprehension, but we still survived. With our 3,000-CD selection, we need to be comprehensive in our stocks and offer more personal attention."

(Continued on next page)

## Tower Sets Its Sights On Singapore, Philippines

■ BY STEVE MCCLURE

TOKYO—Tower Records is set to further expand its presence in Asia as it seeks a site for a second Singapore store and considers bids from companies in the Philippines that want to be Tower's franchisee there.

While both territories' music markets have strong growth potential, Tower Records Far East managing director Keith Cahoon stresses that the U.S. chain—which currently operates in Japan, South Korea, Taiwan, Hong Kong, Thailand, and Singapore—has yet to ink any new deals in either location.

"We've been contacted by at least 60 different parties in the Philippines [who want to be Tower's franchisee]," says Cahoon. He confirms that among them is Victor Siasat, the local franchisee for Guess jeans. "We're talking with him, but we haven't signed anything."

Restrictions on foreign ownership of retail businesses in the Philippines mean that Tower will go the franchise route if and when it opens.

As for Singapore, Tower recently took over the music sales sections of three stores at Singapore Airport, besides continuing to look for a site for a second outlet of its own. Rival chain HMV debuted in Singapore April 28 (see story, this page). "That seems to follow [HMV's] public statement that they only want to go into territories where they can own things 100%," Cahoon notes.

"Singapore is a strong market, the economy is very good, the government is very straight-ahead, and it's an easy place to do business," he says. "We've

done very well there. Also, Singapore is an open port, so if the local labels can't supply something, you can import it. The only thing that's difficult about the country is that it's quite small, with only 3 million people."

Cahoon is equally upbeat when it comes to the Philippines. "We think the market has tremendous potential. People in the Philippines have a... very strong product knowledge, [and] they're interested in all kinds of music. It's not like some markets, where people interested in music are teenagers and young people. There are people in their 40s, 50s, and 60s who are still very active music listeners. And people are much more familiar with American music, compared with people in other countries in Asia."

But he adds that the Filipino music industry's unique "salesgirl" system—where local record companies supply sales clerks to retailers—remains a major obstacle to doing business in that country. "If you go into even a small shop of, say, 500 square feet and you want something by Madonna, you have to find the Warner Bros. girl," Cahoon explains.

"Consumers are not satisfied with this, because if you ask the wrong person, they'll just try to steer you towards whatever it is they're responsible for selling, and they generally don't have very good product knowledge. Also, the range of what's available in the stores is very small."

Some industry sources claim that the system encourages local labels to underreport their sales. Among the major record companies with interests in the Philippines, the chief proponents for change are said to be Sony Music and Warner Music International.

## Chart Changes Advocated

### Sony U.K. CEO: Singles Lists Need Airplay

This story was prepared by Mike McGeever, programming editor of Music & Media in London.

LONDON—Weighted airplay information must be added to the "official" U.K. singles charts to slow the turnover of hits and retain the charts' credibility, according to Sony Music U.K. chairman/CEO Paul Burger. At present, these Chart Information Network (CIN) rankings measure only retail sales.

Burger was speaking April 17 at the annual Music Radio conference organized by the Radio Academy and attended by approximately 230 dele-

gates from Britain's music and radio industries. He said, "For those of you who think the charts are too quick, the charts are manipulated, the charts are in danger of disappearing up their own arse, I would say I agree [and] I disagree."

He acknowledged the rapid turnover of hits but emphasized that the charts accurately reflect across-the-counter sales at retail. "They are not manipulated—certainly not in the illegal or unethical sense that we are regularly accused of."

On the value of adding airplay data, Burger said, "In today's chart envi-

(Continued on next page)

## CISAC Exec: CIS Won't Hurt Societies

■ BY JEFF CLARK-MEADS

LONDON—The world's smaller authors' societies have nothing to fear from the advent of a global royalty administration system, according to one of the prime movers behind the program.

Some bodies have expressed fears that their local autonomy and individual cultural identity will be undermined by the Common Information System (CIS) now being developed by international authors' group CISAC and its European counterpart, BIEM.

However, speaking at the end of the second CISAC conference on the system, Reinhold Kreile, chairman of the organization's executive board, stated, "Any fears in this direction were able to be dispelled during this symposium."

The symposium was held April 21-23 in Paris (Billboard, April 19).

In his closing address, Kreile argued that CIS will lead only to synergies between the world's authors' bodies. The purpose of CIS is to digitally link the individual societies' databases to allow for faster and more accurate broadcast royalty distribution.

As part of the system, each work is assigned an internationally recognized number—Swedish society STIM has ascribed 000000001 to Abba's "Dancing Queen." Using this reference and CIS' WorksNet link, any society in the world will be able to access STIM's writer and publisher information for the song.

The system will mean that all authors' organizations will be able to find the details they require at the speed of a digital network and will be able to access original data rather than relying on possibly inaccurate second-hand information.

This, though, has led some groups to feel that their role may be circumvented. Said Kreile, "It is vital for the efficiency of any system that the individuality of the partners is not restricted in areas where cultural identity is ultimately at stake."

He added that the Paris conference had set the seal on "a sound, common foundation" for the implementation of the technical standards required to achieve the aims of CIS.

However, Kreile cautioned, "the

(Continued on next page)



## P'Gram Sweden CEO Appointed

LONDON—PolyGram has appointed senior Eastern European executive Thomas Hedström to the newly created post of PolyGram Sweden CEO.

Hedström, currently VP, Eastern Europe, for PolyGram Continental Europe, will succeed Lenart Backman, who has stepped down as managing director of PolyGram Sweden.

A PolyGram statement says Hedström will retain his Eastern European title but "will no longer directly supervise" the companies there.

In his new role, which he takes up May 12, Hedström, a Swede, "will have operating responsibility for all aspects of PolyGram's activities in Sweden," the company says.

The PolyGram statement adds that its Stockholm Labels Group will maintain its distinct creative identity and that managing director Ola Håkansson "will work closely with Hedström."

It continues, "Operationally, Håkansson will report to Hedström. Functionally, he will continue to report to [Continental Europe president Rick] Dobbis."

Backman, who was managing director of PolyGram Sweden for 15 years, will become a consultant to the company. JEFF CLARK-MEADS



# Sony In Australia Split Into 2 Divisions

## Changes Include Naming New Columbia, Epic Heads

BY CHRISTIE ELIEZER

MELBOURNE, Australia—This country is the latest international market in which Sony Music is forming separate Columbia and Epic label divisions, each with its own managing director.

The split comes into effect June 2, and the highlights include Sony's recruitment of a

seasoned senior retail executive, Matthew Campbell of Brashers, to head Epic. The Columbia post, meanwhile, goes to Sony marketing GM Chris Moss, who has been with the company for more than 20 years. Both Campbell and Moss will report to chairman/CEO Denis Handlin.

"It's a logical progress," says Handlin, "from changes I brought about in 1993 with front-line and strategic [marketing] and introducing marketing heads for the labels. About a year ago, I wanted to move the goal posts and specialize further. With so many talented acts on both international labels, I wanted to brand-name Columbia and Epic a lot more for our local acts."

Handlin says he also wanted to "assemble the best possible team in this industry because we've set ourselves great ambitions for this year and beyond. It's about breaking new acts, particularly new Australian talent, and taking them to the world."

Sony's fierce marketing and A&R approach has made it market leader Down Under, with a share close to 21% for the first quarter. Last year, Handlin was presented with a special recognition award by Sony Music International's worldwide corps of

chairmen. He was also invited to make a presentation to them on how the Australian company's marketing turned around sales of Michael Jackson's "HISTORY: Past, Present And Future—Book 1" set during the artist's November tour. The album topped the Australian charts and went from selling 80 copies a week to shifting 120,000 in December.

Sony's latest corporate expansion here sees a total of 12 executives promoted, while others have been drawn from various competitors, including EMI, BMG, Warner Video, and the Records Clubs of Australia.

However, it is Campbell's appointment at Epic that has the Australian industry talking. He has been with Brashers for 23 years, most recently as its GM of operations, overseeing 1,700 staffers in 124 outlets. He guided the chain out of 1994's voluntary bankruptcy, established it as a recognized retail brand with annual sales of nearly \$315 million (\$400 million Australian) and is well regarded by its Japanese and Singaporean co-owners. Last month, while most retailers reported a soft market, Brashers' music division claimed a 17% rise.

"We've worked together for a long time on some fantastic and successful promotions," says Handlin of Campbell. "He's a passionate music man with a very 'artist development' mind-set, naturally creative, and he'll fit right in with Sony's culture."

Handlin agrees that his new recruit's background will be well utilized. "Retail marketing is a massive factor in breaking artists, and [Campbell's] experience in getting right at the consumer will certainly give us an edge."

Campbell admits that he, too, is stunned by his decision. "I had no intention of leaving my Brashers family; I was

quite happy to stay there another 23 years," he told Billboard. "But this is the most exciting career decision I've made. My philosophy is very simple. I have a passion for music and in bringing it to Australian households. Retailing is an arm of that, but going to the source of the talent and developing it through a number of distribution mediums is something I'm very interested in." (At Brashers, an announcement about Campbell's replacement is expected shortly.)

Handlin says that Sony's new structure is preparing the company for even greater growth and admits to aiming for a 30% share. Last month's P&D deal with major independent Mushroom gives Sony an extra 4%-5% nudge.

But the focus will be on local A&R and marketing those artists globally. The record company has already achieved this with Tina Arena, whose upcoming album was produced in Los Angeles by Foreigner guitarist Mick Jones; Silverchair, currently touring the U.S. behind its sophomore set, "Freak Show"; and Human Nature, whose single "Wishes" is expected to debut on the U.K. charts soon and who is set to tour Europe with Celine Dion and Jackson. Jebediah and Something For Kate, both on the Murrumbidgee imprint, "will be launched globally this year."

Handlin will devote more time abroad, "getting the big picture" as he puts it. His responsibilities now include Sony Music's New Zealand company, also a market leader. Its managing director, Michael Glading, previously reported to Tom Tyrrell, executive VP of administration at Sony Music International in New York. "It brings the region closer," says Handlin of the change. "Michael has a creative team, and together we can exploit marketing, touring, and promotional opportunities, particularly for our artists."

## CHART CHANGES ADVOCATED

(Continued from preceding page)

ronment, only sustained upfront radio play can ensure a lasting chart position [for a single], which is what [radio programmers] tell me is what [they] really want. We should add airplay weight into the singles chart to slow it down, but more importantly, to represent those records the public is really listening to."

The Sony executive also said a reduction in the number of tracks on a single to two (four is common in the U.K.) would contribute to stabilizing

the chart. "That will reduce marketing. Let the music sell itself."

"The only way we are going to sort out this mess is by [the record, radio, and retail sectors] all sitting down together in a common effort to liberate ourselves from the sacred conventions and come up with a totally new chart environment. Can we achieve it? I'd say it's a long shot at best—but what alternative do we have?"

During a panel discussion following Burger's speech, CIN director Catharine Pusey noted that, according to research carried out for the Music Radio conference, the addition of airplay would reduce the number of singles entering the top 40. She said a chart formulated over four weeks in March—combining airplay and sales data—showed 36 new entries vs. 52 in a comparable sales-only ranking.

"As a personal view," said Pusey, "the only chart there should be is a sales-based chart. The answer to making it a more useful chart is a combination of looking at how a record is marketed and looking at the number of releases that are out there. [However,] that's not something anyone can actually regulate."

Broadcasters at the conference reiterated that they found the CIN charts less useful as a programming tool

because of the fast burn of singles. "It is of no use to us," said Virgin Radio PD Mark Storey. "It is way too fast. We pick records on gut feel and don't [audience-test] them for about four weeks. Chances are, by that time, they are gone [from the charts]."

Chrysalis Radio Group PD Keith Pringle said, "Everybody here from the radio side thinks the charts are in crisis. They don't work, they don't mean anything, and they are not helping either [the music or radio] industry."

He added, "In the '80s, if a single went in at No. 50 and you weren't playing it, you crapped yourself because you missed something. Now a song goes in at No. 1 and you don't even care to listen to it. It's a mess."

## HMV IN SINGAPORE

(Continued from preceding page)

Tower's Wee adds, "More small stores are opening now. And it's clear that they are chasing after specific markets—for instance, dance, where they are offering vinyl sales and mail order."

On that basis, megastores and mom-and-pop stores can apparently co-exist in Singapore.

# newsline...

THE OFFICES OF leading record companies in Malaysia have been visited by officials of the government's Anti-corruption Agency, who were reportedly seeking evidence of payola disbursements to local media. Label executives have downplayed the matter, however, saying the agency was pressured into action by newspaper coverage of payola allegations. "I don't think anything negative will come out of the investigation," says BMG Malaysia GM Aziz Bakar. "It's been made to sound bigger than it is," comments EMI Music deputy managing director Darren Choy.

ERWIN GOEGBEUR has been appointed managing director of EMI Belgium, reporting to EMI France/Benelux president Gilbert Ohayon. The appointment takes immediate effect. Goegebeur, 37, joined EMI in Belgium in 1989 and has been its marketing director since 1993. He succeeds Dirk de Clippeleir, who, according to industry sources, has been recruited by PolyGram.



WELLER

PAUL WELLER has shifted labels within PolyGram U.K. from Go! Discs to Island and signed an agreement to move to new indie Independiente upon completion of that commitment. The first of Weller's two albums for Island will be released this summer. His Independiente deal allows the artist to continue working with Andy Macdonald, founder of Go! Discs. PolyGram bought out Macdonald's stake in the latter label earlier this year; he subsequently formed Independiente. Weller is the former lead singer of new-wave pioneer act the Jam and a 20-year veteran of the U.K. charts.

THE CHANNEL [V] Chinese Top 20 Awards will be aired in the U.S. for the first time Saturday (3), providing North American exposure for such artists as Jacky Cheung, Faye Wong, Andy Lau, and Eric Moo. It will be seen on the International Channel, which is said to have more than 7 million subscribers in the U.S. and Latin America. The awards show was taped in Taipei earlier this year (Billboard, Feb. 15).

MAYKING MULTI MEDIA, the largest U.K. independent music and video manufacturer, is in administration, the local equivalent of Chapter 11 bankruptcy protection. It blames "the recent dramatic fall in CD manufacturing prices." Court-appointed administrators from accountant Robson Rhodes took over the company's affairs April 21; they have already prepared an interim refinancing package. Joint annual revenues with sister firm Mayking Cassettes (also in administration) are about \$50 million, according to the company. Together, the firms employ more than 360 people.

JAPANESE INDEPENDENT For Life Records has launched its new international repertoire imprint, Paradise Island, with albums by Leon Russell and Icehouse. The projects are licensed for Southeast Asia and Japan. Paradise Island has also signed a Japan-only deal with Britain's All Saints Records, whose best-known artist is Brian Eno. "Since this is our first foray into international music," says label manager Ken Seki, "we want to take things a little slowly at first and work with artists who are established." A new Eno album, "Hup," is due June 4.

THE COURT BATTLE for the Tic Tac Toe name is over (Billboard, May 3). At a hearing April 25 in Hamburg, media agency Tic Tac Toe Medienser vice dropped its case against BMG Ariola, the label home of popular German trio Tic Tac Toe. The record company, meanwhile, has agreed to drop its countersuit. Both parties will continue to use the name.

PAUL SIMON, PETE TOWNSHEND, and one-time Easybeats George Young and Harry Vanda are said to have offered songs to the Seekers for the first album under their lucrative new pact with EMI Music Australia. It is due early in 1998 to coincide with a world tour by the group; the deal covers Australia and New Zealand, with other markets available. In 1993-94, EMI sold a million units worldwide of Seekers albums as a result of their reunion tour. The group's publishing is with Warner/Chappell.

JAPANESE TV viewers are set to get a dose of French and other European pop music following an agreement between digital TV platform DirecTV Japan and MCM International to broadcast French-language music channel MCM Asia on DirecTV when the latter debuts in November. MCM Asia is already available in China, India, Australia, and New Zealand.

BMG POLAND has bought leading Polish indie group the ZicZac Music Co. and has appointed ZicZac founder and owner Marek Kosciwicz president of BMG Poland. Under the deal, all ZicZac Records product will be distributed by BMG, though the two companies' labels will continue to operate independently, according to a BMG statement. Arnold Bahmann, senior VP of BMG Entertainment International, Central Europe, says in the statement, "ZicZac's wonderful local artist roster will perfectly complement our own at BMG Poland." ZicZac's roster includes Varius Manx, De Mono, Kayah, Golden Life, Andrzej Krzywy, Urszula, and Desu.



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Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry



# HITS OF THE WORLD

## CONTINUED

**EUROCHART** 05/01/97 **MUSIC & MEDIA** **SPAIN** (AFYVE/ALEF MB) 04/23/97

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R KELLY JIVE	1	1	GAROTA NACIONAL SKANK GINGER/CEBS SONY
2	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON	2	3	MUEVE TU CUCU MISSIEGO GINGER/POLYGRAM
3	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	3	NEW	DANGER DJ RICHAR & JOHNNY BASS MAX MUSIC
4	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WEST	4	7	BREATHE PRODIGY XL RECORDS/CAROLINE
5	10	(UN, DOS, TRES) MARIA RICKY MARTIN	5	5	PONT AERI-3 SKUDERO & XAVI METRALLA BIT
6	7	I HAVE A DREAM/BELLISSIMA DJ QUICKSILVER	6	4	SWEET KISSES SQUEEZER MAX MUSIC
7	6	ENCORE UNE FOIS SASH! BYTTE BLUE	7	NEW	ENCORE UNE FOIS SASH! GINGER
8	3	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	8	NEW	STARTING AT THE SUN U2 ISLAND
9	4	WARUM? TIC TAC TOE RCA	9	2	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS VIRGIN
10	9	WHO DO YOU THINK YOU ARE/MAMA SPICE VIRGIN	10	NEW	THIS IS YOUR NIGHT AMBER MAX MUSIC
1	1	<b>ALBUMS</b>	1	NEW	<b>ALBUMS</b>
2	2	DEPECHE MODE ULTRA MUTE	2	1	DEPECHE MODE ULTRA RCA
3	3	SPICE GIRLS SPICE VIRGIN	3	2	SPICE GIRLS SPICE VIRGIN
4	5	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	4	4	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN
5	NEW	U2 POP ISLAND	5	3	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOC
6	NEW	TIC TAC TOE KLAPPE DIE 2TE RCA	6	5	CAMELA CORAZON INDOMABLE INTERSCOPES/AR
7	8	BEE GEES STILL WATERS POLYDOR	7	6	ROSANA LUNAS/ROTAS UNIVERSAL
8	NEW	SOUNDTRACK ROMEO & JULIET CAPITOL	8	NEW	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
9	10	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	NEW	JEAN MICHEL JARRE OXYGENE 7-13 EPC
10	4	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	10	7	SOUNDTRACK ROMEO & JULIET HISPAVOC
		THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN			U2 POP ISLAND

**MALAYSIA** (RIM) 04/29/97 **PORTUGAL** (Portugal/APP) 04/29/97

THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 2 SONY	1	1	SPICE GIRLS SPICE VIRGIN
2	3	XPDC BRUTAL LIFT	2	2	BACKSTREET BOYS BACKSTREET BOYS JIVE
3	2	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	3	3	DELFINES SABER A MAR BMG
4	5	RAIHAN PUJI-PUJIAN WARNER	4	6	RIO GRANDE RIO GRANDE EMI
5	4	VARIOUS ARTISTS LAGI GEMPAK EMI	5	5	CELINE DION FALLING INTO YOU COLUMBIA
6	NEW	EMIL CHAU FRIEND ROCK RECORDS	6	10	U2 POP ISLAND
7	NEW	SOUNDTRACK THAT THING YOU DO SONY	7	4	DEPECHE MODE ULTRA MUTE
8	NEW	BEYOND PLEASE LET ME GO ROCK RECORDS	8	RE	PEDRO ABRUNHOSA TEMPO POLYDOR
9	9	AZ YET AZ YET BMG	9	9	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
10	7	KRU KRUMANIA EMI	10	RE	BUSH RAZOR BLADE SUITCASE BUSH

**SWEDEN** (GLF) 04/23/97 **DENMARK** (IFPI/Nielsen Marketing Research) 04/28/97

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	8	BAILANDO PARADISIO CNR	1	1	DON'T LET GO (LOVE) EN VOGUE WARNER
2	1	DO YOU WANNA BE MY BABY? GESSLE FUNDAMENTAL/EMI	2	3	ENCORE UNE FOIS SASH! SCANDINAVIAN
3	2	VANNER TOGETHER MERCURY	3	4	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA
4	3	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY COLUMBIA	4	6	I BELIEVE I CAN FLY R KELLY JIVE/WARNER
5	4	I'M SORRY DILBA METRONOME	5	NEW	SIMSALABIM TIGGY FLEXEMI
6	5	GULEDET BLEV TILL SAND PETER JOBACK MONO MUSIC	6	5	RING-A-LING TIGGY FLEXEMI
7	7	BARA HON ALSKAR MIG BLOND RIVAL	7	7	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
8	9	REMEMBER ME THE BLUE BOY MEGA	8	9	STEMMEN I MIT LIV KOLIG KAJ VIRGIN
9	10	MAMA/WHO DO YOU THINK YOU ARE SPICE GIRLS VIRGIN	9	1	IT'S NO GOOD DEPECHE MODE MUTE
10	RE	ENCORE UNE FOIS SASH! SCANDINAVIAN	10	8	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
1	NEW	<b>ALBUMS</b>	1	1	<b>ALBUMS</b>
2	2	DEPECHE MODE ULTRA MUTE	2	5	AQUA AQUARIUM UNIVERSAL
3	1	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPITCH	3	2	SUEDE COMING UP SONY/PLACID COMPANION
4	4	SMURFANA SMURFHITS 2 CNR	4	3	SHU-BI-DUA SHU-BI-DUA 16 CMC
5	7	LAURA PAUSINI LE COSE CHE VIVI WARNER	5	4	DEPECHE MODE ULTRA MUTE
6	NEW	SPICE GIRLS SPICE VIRGIN	6	5	SOUNDTRACK SPACE JAM WARNER
7	3	BURN SKIPS BURN SKIPS 50/50 EMI	7	6	LARS LILHOLT BAND MASAI CMC
8	6	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	8	7	ONE TWO 12 HITS FRA DEN BEESTIE TID EMI/EMLEY
9	9	DILBA DILBA METRONOME	9	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
10	5	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC	10	8	U2 POP ISLAND
		WILLE CRAFTOORD SAMMA TYP AV ANNORLUNDA SAKER TELGRAM		RE	SPICE GIRLS SPICE VIRGIN

**NORWAY** (Verdens Gang Norway) 04/29/97 **FINLAND** (Seura/IFPI Finland) 04/17/97

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WHEN SUSANNAH CRIES SWAY UNIVERSAL	1	1	PERSEESSEN KILMYDIA KRALLUND
2	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY	2	2	FIRE SCOOTER CLUB TOLSK/TEL
3	3	FIRE WATER BURN BLOODHOUND GANG GEFLENN/UNIVERSAL	3	3	C'MON BABY YEAH TEHOSEKOTIN LEVY-YHTO
4	2	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J & METHOD MAN WARNER	4	NEW	STARTING AT THE SUN U2 ISLAND
5	6	ROSES ARE RED AQUA UNIVERSAL	5	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPC
6	4	I BELIEVE I CAN FLY R KELLY JIVE/WARNER	6	9	REMEMBER ME THE BLUE BOY MEGA
7	5	ENCORE UNE FOIS SASH! SCANDINAVIAN	7	10	ENCORE UNE FOIS SASH! TOLSK/TEL
8	7	REMEMBER ME THE BLUE BOY MEGA	8	8	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
9	NEW	STARING AT THE SUN U2 ISLAND	9	6	IT'S NO GOOD DEPECHE MODE MUTE/SMD
10	8	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY	10	NEW	LAZY SUEDE NUDE/SONY
1	1	<b>ALBUMS</b>	1	2	<b>ALBUMS</b>
2	2	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE SONY	2	1	KAJA KOO UNIHLEKKAMYSKYR WEA
3	3	SOUNDTRACK SPACE JAM WARNER	3	3	APULANTA KOLME LEVY-YHTO
4	2	DEPECHE MODE ULTRA MUTE	4	7	DEPECHE MODE ULTRA MUTE/SMD
5	4	SMURFENE SMURFHITS 2 CNR	5	10	ANDREA BOCELLI ROMANZA POLYDOR
6	6	SECRET GARDEN WHITE STONES MERCURY	6	NEW	JARI SILLANPAA AURINGONNOUSU MTV
7	NEW	LUXUS LEVERPOSTEL BARE RACVA	7	4	SIR ELWOOD HILJAIST VARIT PUUNUKK HEROD/EMI
8	NEW	AQUA AQUARIUM MCA/UNIVERSAL	8	5	X-PERIENCE MAGIC FIELDS WEA
9	5	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	9	6	POPEDEA 5000C PONO
10	RE	U2 POP ISLAND/POLYGRAM	10	8	AEROSMITH NINE LIVES SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**LEBANON:** The return of singer **Lydia Canaan** to the mountain village of Brummana, where she was born and raised, brought a special sense of occasion to this year's Easter ceremonies. Canaan, who is known in Europe for her power-ballad singing and songwriting style, has often been compared to such Western performers as **Celine Dion** and **Tina Arena**. But on April 25, she instead applied her three-octave range and perfect pitch to singing hymns and religious chants in the Greek Orthodox church of her childhood, an event that was broadcast on TV and radio across the country. It was an emotional homecoming for an artist who began her career as a DJ called **Angel** on a local radio station here before joining, in 1984, the rock group **Equation**. Although successful throughout the Middle East, Canaan left the band in 1986 to pursue a solo career. As the fabric of Lebanese society became increasingly torn by war, she reluctantly relocated to Switzerland in 1989. "Lebanon is my home, but the war has given it a bad reputation," she says. "We are modern, civilized people with a beautiful culture. It is time that Lebanon gets credibility for its positive side." Canaan made waves in 1995 with a single, "Beautiful Life," released in Europe on the Pulse-8 label and has now returned to Lebanon to start the promotional ball rolling for the follow-up, "The Sound Of Love." "I wanted the Lebanese to hear it first," she says. "I love them for all the support and loyalty they've shown me."

DAVID SINCLAIR

**GREECE:** Dance group **C:Real** has released its second single, "Visions Of You" (Dance Pool/Sony Music), which features the sensual voice of British singer **Sarah Jane Morris**. The act is the brainchild of **Takis Damaschis**, a composer and remix specialist who cut his teeth during the late 1980s working on sampling and sound design in the studios of Chicago for acts from that area's flourishing independent scene. Returning to Greece, he started **C:Real**, which released its debut single, "A New Religion," in July 1996. As well as receiving rave reviews and strong support from radio stations and clubs here, the song is also included in the American compilation "If You Love Dance—2" (Epic). **C:Real's** debut album will be released in June and features nine new songs, showcasing the rich diversity of the group's sound, which combines progressive house with drum'n'bass, trip-hop, and ethnic elements, all bound together by the unique sound and production style of Damaschis.

COSMAS DEVELEGAS

**JAPAN:** While most expatriate African musicians relocate to Paris, **Mamadou Doumbia**, the former guitarist with **Salif Keita**, has made the longer journey from Mali to Tokyo. "Yafa" (JVC), the second album by his band, **Mandinka**, was recorded on the slopes of Mount Fuji, a lofty and unlikely setting for the earthy rhythms of West Africa. His fluid guitar style is showcased on a set of strong songs about empowerment and self-determination, with a range of contemporary influences complementing the traditional Malian melodies. "You are an African musician, but you are not living in Africa, and you are not playing to Africans, so you have to think about the needs and the tastes of the people for whom you are playing," he says. Yet Doumbia finds considerable common ground between his roots and his new audience. "Malian traditional music is similar to Japanese music in that some of the instruments are alike. The *ngoni* (a Malian lute) sounds very much like the Japanese *shamisen*, the same notes, a very similar scale." **Mandinka** will be on tour in France at the end of May and other European dates are likely to be added.

NIGEL WILLIAMSON

**GERMANY:** Schlager singer **Kim Fisher** and her co-lyricist **Karin Kuschik** received this year's Fred Jay Award for innovative German lyric writing, presented together with a cash prize of 25,000 deutsche marks (\$14,500) at a ceremony April 17 in Munich. The 26-year-old Fisher, from Berlin, is signed to EMI Electrola. Her debut album, "Ganz Nah" (Real Close), which was produced by **Joachim Heider** (producer of the **Weather Girls**), puts into song the ideas of a new, self-confident generation of women who have long since escaped the kitchen but are not obsessed with pursuing a successful career to the exclusion of all else. Songs include "Ich Will Dich Vermissen" (I Want To Miss You)—about how being apart can enhance a romance—"Meine Beste Freundin Ist Ein Mann" (My Best Girlfriend Is A Man) and "Will Ich's Oder Will Ich Es Nicht" (Do I Or Don't I Want It). The Fred Jay Award was inaugurated by **Mary Jay Jacobson** nine years ago in honor of her late husband, the renowned U.S. lyricist **Fred Jay**.

ELLIE WEINERT

**SOUTH AFRICA:** "Jump The Gun," produced by Xencat South Africa and Parallax Pictures for Channel Four Films and directed by Britain's **Les Blair** ("Bliss," "Bad Behaviour"), is one of the most significant movies to emerge from post-apartheid South Africa. Released May 23 here, the film unravels the schizophrenic nature of contemporary Johannesburg and features **Joe Nina**, one of the country's youngest and most prolific songwriters/artists/producers, in an important acting role. Nina (real name **Henry Xaba**) composed the film's score and contributes three original songs to the soundtrack compilation, to be released May 2. "To be able to write music that connects so directly with my life, without regard as to whether it will be a huge hit or sell thousands, has opened up a whole new dimension for me," Nina confides. The remainder of the compilation is made up of tracks from artists not traditionally associated with one another. Among them are **M'du** and **Mashamplani**, who, along with Nina, are at the forefront of the current *kwai to* (black dance) explosion; white hip-hop act **the Original Evergreen**; and rock bands **Karoo** and **Bright Blue**. Marketing the compilation poses a challenge for its licensee, Sony Music Entertainment. The local music industry remains divided between black and white markets, and most record companies have separate A&R and marketing divisions. "In terms of musical styles, this album is a first for this country," says **Jay Savage**, executive producer of the album. "But while there is a great variety of sounds, there is a unity and universality in the concerns of the artists that, like the movie itself, make for a gritty and very contemporary portrait of post-apartheid South Africa."

DIANE COETZER



## Spanish, Latin American Biz Teams Up For Amigos

MADRID—Executives of the Spanish music industry are joining with their Latin American colleagues to launch an awards show late this year aimed at boosting the global profile of Spanish-language repertoire.

Details of the Amigo Awards, as they will be known, are still being confirmed, and an official press announcement is expected within the next few weeks. However, recent interviews here with leaders of the major labels confirm the Spanish industry's enthusiasm for an event that will highlight the importance of the relationship between Spain and the Latin markets—and the role of that relationship in building new global stars.

"The name of the award represents a lot," says Claudio Condé—president of Sony Music Entertainment Spain, and the newly elected head of the AFYVE, the Spanish IFPI group—referring to the fact that the Spanish word for friend is easily recognized throughout the Latin and Anglo world. Condé notes that a proposal for the Amigo Awards has been made to FLAPF, the Latin American music-industry association, and that discussions with Latin executives are ongoing. "We are asking for their help; we are looking for their collaboration."

The Amigo Awards, due to be staged in late November in Madrid, are modeled on the Brit Awards in the U.K., according to José María Camara, president of BMG Entertainment Spain. It is noteworthy that the Spanish industry has tapped Lisa Anderson, executive producer of the Brit Awards, to work with Spanish TV executives in staging the Amigos.

Like the Brits, votes will be cast by members of the record industry, retail, and media—with a unique difference. Balloting for the Amigo Awards is expected to be carried out, ambitiously, in both Spain and the Latin territories. It is proposed that six awards will be presented in each of three broad categories: for artists from Spain, for Spanish-language artists from Latin America or other European markets, and for all other international artists.

"We would like to have the nominees out by October," says Saul Tagarro, president of Warner Music Spain, who is working with Condé and Camara on a committee organizing the awards. As one of the only major awards shows to be staged during the busy fourth quarter, one bottom-line goal of the Amigo Awards will be "to sell records," declares Tagarro.

But aside from moving product, Tagarro and others acknowledge that the deeper challenge of the Amigo Awards is to unite the international market for Spanish-language reper-

toire, which has a long, but sometimes uneven, history.

The dominant position that artists from Spain have held in Latin America in decades past has declined in recent years as the domestic talent and recording sophistication of the

Latin territories have surged. Today, however, Spanish executives welcome the opportunity to market Latin artists in Spain, sometimes as a first step for those artists into Europe. And they increasingly want to export their own artists into Latin America and, where possible, into the Latin market in the U.S.

"We can have the same relationship that England has with the U.S.," says Tagarro of Spain and Latin America. "Now records are

flying back and forth."

"More and more, the Spanish and Latin artists are coming together," agrees Carlos Intuño, managing director of Universal Music Spain, who notes that Rosana, one of the top-selling new artists of the past year in Spain, has been on tour in recent weeks in Mexico, Brazil, and Argentina.

"Our natural market is in Latin America," says Paco Bestard, president of PolyGram Ibérica, of the export potential for Spanish artists.

And for Latin artists looking toward Europe, "now the Spanish market is more open than ever before," says Miguel Gomez, president of EMI Odeon.

**BORDER CROSSINGS:** The recent signing of Spanish gypsy dance star Joaquín Cortés to EMI, and the success of Cortés' current worldwide tour promoted by Pino Sagliocco (Billboard Bulletin, April 14), raises the prospect of Cortés igniting a new international interest in flamenco as, for example, "Riverdance" and Michael Flatley have in Celtic dance and music.

Back in Madrid, meanwhile, the potential for contemporary flamenco was much in evidence at the Suristán club, packed on a weekday night, as *canté* singer Curro Cuento and dancer Antonia Moya took the stage with the unusual accompaniment of jazz- and jungle-inflected drummer Peter Dieterle for a performance that was, at once, authentic, elegant, passionate, and arresting.

*Assistance in preparing this column was provided by Howell Llewellyn in Madrid.*

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.*

### HOME & ABROAD



by Thom Duffy

## Cadell Ditches 'Kooky' Image Handsome Boy Bows Radio-Friendly 'Blocks 6'

■ BY LARRY LeBLANC

TORONTO—Fed up with being regarded as a performance-art "kook" following the 1992 breakthrough of her modern rock track "The Sweater," singer/songwriter Meryn Cadell is now hoping for wider acceptance with her third album, "Blocks 6," released April 29 in Canada by indie Handsome Boy Records. The label is distributed by BMG Music Canada.

As yet, there are no plans to release the album outside Canada.

Produced by Chris Wardman (Art Bergmann, Rusty, Slowburn), the starkly etched, multithemed "Blocks 6" is a splendid follow-up to Cadell's poorly-selling 1993 Sire/Reprise album "Bombazine," which, despite widespread critical accolades, never found an audience. Cadell was soon dropped by Sire.

"Unfortunately, not enough happened [with the set]," says former Sire head Seymour Stein, now president of Elektra Records. "I signed Meryn and Barenaked Ladies within weeks of each other but I couldn't get Warner to pay any attention to them. Meryn is quite amazing."

Cadell says the album "just never got a chance. There were [changes] with Sire in the U.S., and it was a big mistake for me to be with Warner Music Canada here. Also, because of the success of 'The Sweater,' the perception was that I was a kooky one-off as opposed to being experimental or alternative. That was really hard for me to get around. The people who thought that, of course, wouldn't come to my shows or buy my records. Those who knew my albums knew differently."

Frazzled by touring and without a label or management, Cadell retreated from music after "Bombazine."

"I wanted a break to figure out what to do," she says. "I thought the only way to do that was to stop [performing and recording]. I thought people will then either wait for me and come back when I had a new record or forget me. All those things were fine with me. I also made a conscious effort to make a space in time between records, because I knew this record would be markedly different. It's going to surprise people."

Kneale Mann, music director of modern rock CFNY Toronto, says "Blocks 6" isn't what he had expected. "The Meryn Cadell [album] really surprised me, and it's really good," he says. "It is pop-oriented, updated, and more mature. She's a real good storyteller."

Handsome Boy is taking a low-key, grass-roots approach to marketing the album, with initial focus on college and modern rock radio, which were serviced with the track "Joe Roth" April 21. A video of the track, directed by Chris Buck, was issued April 28.

Cadell first made a sizable stir in Canada with her 1991 album, "Angel Food For Thought," released here by the now-defunct indie Intrepid Records. It heavily relied on repertoire from Cadell's 1989 Canadian independent cassette, "Talking Like Crazy." The album, which Sire Records picked up in 1992 following its Canadian success, contained the alternative radio hit "The Sweater." According to SoundScan, the album has sold 31,000 units

to date in the U.S. Canadian sales of the album are unknown.

Despite releasing albums by such well-known Canadian alternative acts as the Rheostatics, Bob's Your Uncle, and Martha & the Muffins, Intrepid—distributed by EMI Music Canada—never really got off the ground. After six years of operations, the boutique label sputtered to a close in 1993, a sizable career setback for Cadell at the time.

"I now own 'Angel Food For Thought' in Canada, and I have been battling around the idea [with Handsome Boy] of releasing it again," says Cadell. "It still sells in America, and it would sell in Canada as well."

After Toronto entertainment lawyer Graham Henderson asked him 18 months ago to manage Cadell, Crash Test Dummies manager and Handsome Boy Records president Jeff Rogers went to see her on a bill with Holly Cole at the Bottom Line in New York.

"I went by myself, sat in front, and her show blew me away," says Rogers.



CADELL

"I told her that I wasn't interested in managing any more artists but that I wanted to do something with her."

In ensuing months, Rogers kept in contact with Cadell and encouraged her to continue writing a film screenplay, "Going Back To Find," that she'd told him about. He also told her if she decided to make another record, he'd release it. In mid-1996, Cadell decided to record once more and turned to Rogers.

Says Rogers, "We had the record on hold while we were working on the movie, but now we have had the movie on hold while we were working on the record."

For Cadell, 4-year-old Handsome Boy provides an opportunity for full musical freedom. To date, the Toronto-based label has released only a handful of recordings, including those by such Canadian modern rock acts as Rusty, the Monoxides, Slowburn, and studio whiz John Oswald.

"I knew Jeff wouldn't have any issue with me going in an entirely different [musical] direction," Cadell says. "I knew Jeff would support me with whatever I did."

Born in New York, Cadell grew up in the twin cities of Kitchener-Waterloo, Ontario. "Kitchener-Waterloo is a shockingly dry, conservative German town [sic] where nothing goes on," claims Cadell. "There was one tiny new music club, the Beat Escape, where us 10 new wavers would go to dance. That's all that was going on. When I moved to Toronto in the fall of '83, it was ka-boom."

Although she had moved to Toronto to study film at York University, Cadell discovered downtown Queen Street's vibrant music scene. She enrolled at the Ontario College of Art where, while studying photo-electric art, she began producing videos and holograms.

In January 1985, Cadell participated for the first time in "Elvis Mondays," an informal showcase for fledgling talent held at the Beverly Tavern. The

experience changed the course of her life. "I performed 'Barbie' and something spoken which I forget, and I got a great response," Cadell says. "[Bassist] Alan Anton from the Cowboy Junkies was there and asked me to open for them at the Rivoli. Things just started to roll from there."

Cadell soon jumped headlong into the rich local music scene, which then included such acts as the Parachute Club, Cowboy Junkies, Barenaked Ladies, the Pursuit Of Happiness, Jane Siberry, the Rheostatics, Cole, Mary Margaret O'Hara, and future members of Blue Rodeo and Change Of Heart.

Cadell quickly built up a local reputation as a captivating spoken-word and a capella performer.

"Early on [as a performer], there were no expectations of me," Cadell says. "Often they weren't my gigs, and I didn't have to carry the night. There was real freedom to that."

For "Blocks 6," Cadell has invoked more of herself than on her previous recordings. "I was in a much different head space, and I wanted to reflect that in every way," she says. "I had decided that, if I was going to bare my soul, I wanted to control the whole song. I wanted to create all of the parts so that the finished product was exactly what I had envisioned."

In preparation for the album's sessions, Cadell recorded 4-track demos of her songs that featured vocals, bass, drums, and keyboard or string parts. Says Wardman, "She would do rough sketches of songs that she would have on a MIDI file, and then we would bang them together at my house. I would add weird stuff, like electronic-based keyboards and really abstract guitar parts, and she would decide what parts she liked."

The album was recorded in the fall of 1996 at Hallamusic and Digital Music studios in Toronto, with David Baxter and Martin Tielli (guitar), Paul Brennan (drums), Brian Leonard (percussion), Jason Sniderman (piano), and Fergus Marsh (chapman stick). Wardman says that prior to those sessions, "we essentially had finished tracks, and we knew the songs worked. [During studio sessions] we would either replace [musical parts] or just put a few things on. We had decided we wanted musicians, and it was a question of marrying those [live and technological] elements."

With such intimate songs as "Slippery," "Beautiful," and "Holy Projector," Cadell acknowledges that "Blocks 6" is her most personally revealing work to date.

"I definitely came a little closer to home with this album," she says. "When I started writing, I was coming off one relationship and going into another. So infatuation is part of [the album], and so is longstanding love, when love is almost a love/hate thing."

"What really pleases me about this record," continues Cadell, "is that more than any of the others, it's all mine, lyrically and musically [with the exception of 'Lying,' co-written with Tielli]. Soon after we completed the album, I listened to it lying on my living room floor with headphones on. I was so happy I had followed my heart and made the album the way I had heard it in my head."



# Merchants Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## MGM Finds Steady Sales In Lines Studio Creates Niches For 4,000 Movie Titles

■ BY SETH GOLDSTEIN

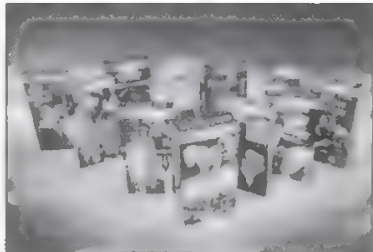
NEW YORK—For MGM Home Entertainment, branded product is the true path to sell-through success.

Over the past couple of years, the studio has introduced line after line of movies drafted from its 4,000-title catalog and created a retail niche for each group that generates steady sales. "It's been a way for us to increase performance," says Corrie Tappin, VP of sell-through marketing. Only Disney and 20th Century Fox Home Entertainment have done as much, and they've had the support of current direct-to-sell-through releases to drive catalog volume.

MGM's experience is the studio equivalent of a circus high-wire act without a net. Its theatrical slate has had few winners—"The Birdcage," "Get Shorty," and "Goldeneye" are three—and those were initially priced to rent.

Yet even without strong lead-ins, branding has been largely responsible for the surge in MGM home-video revenue to \$375 million last year from \$225 million in 1995 and \$165 million in 1994, according to Billboard's latest market-share report (Billboard, Jan. 25). No other supplier has shown greater percentage growth.

MGM is proving that brand names, once considered impossible to apply to movies, can deliver. So do suggested list prices as low as \$9.98 and cross-promotions with such consumer-goods heavyweights as



copies sold to 175,000 in the next year.

Both movies had the assets Tappin seeks in making selections for any of the brands: star power, critical acclaim, and a strong following for the genre. MGM spends considerable time researching consumer preferences, including price points. "Each collection has been developed with a different demographic in mind," Tappin says. Each gets new, identifiable packaging. "We feel that's crucial. We do a lot of awareness building."

Some lines need more thorough makeovers than others. "Vintage Classics" consists of features

released before 1960, many of them in black and white. The brand is pitched to older male moviegoers. To reach them, says Tappin, MGM "spent quite a bit to restore and master" titles including "The Woman In The Window," "The Postman Always Rings Twice," "White Heat," and "The Blackboard Jungle."

The investment and limited audience—titles average 30,000-40,000 units—require a \$19.98 price point. In between is "Contemporary Classics" at \$14.95. Part of that line are Tappin's "classics of the '90s," such as Academy Award winner "Leaving Las Vegas" and "Rob Roy," the latter starring Liam Neeson.

Although there's overlap, MGM designates its brands for largely different sales channels. "Vintage Classics" does better in video stores, which like the fatter margins and tend to do a better job of drawing collectors.

"Movie Time" titles, considered an impulse purchase, are ideal for supermarkets and mass merchants, which

(Continued on page 59)

## BMG Names Record Club CEO McMillan Aims To Revive N. American Biz

■ BY DON JEFFREY

NEW YORK—George McMillan, a consulting executive with direct-marketing experience, has been named president/CEO of BMG Direct, which oversees BMG Entertainment North America's domestic record clubs, at a time when the club business is soft.

Company sources acknowledge that it has become increasingly difficult to attract new members and that it has become necessary to seek cost savings to boost profit margins.

"A year and a half to two years ago, response to direct-mail advertising just fell off," says one record club executive.

To be sure, it is not just a problem for BMG and the other major record club, Columbia House, a joint venture of Sony Music Entertainment and Warner Music Group. The worldwide direct-marketing company Reader's Digest Assn. recently reported a drop in revenue brought on by weak response to promotional mailings.

In an interview, McMillan said, "It's a challenging time for the music industry. There's been relatively flat demand and declining profit over three or four years. The challenge is how to build, grow, and

invigorate the company in the context of an industry with flat growth."

BMG Music Service and its sister clubs have more than 8 million members in the U.S. and Canada, making it the second-largest record club after Columbia House. BMG's other clubs are BMG Music Service Canada, BMG Classical Music Service, Sound and Spirit (BMG Christian Music Service), and the newest imprint, BMG Jazz Club. The catalog for all the clubs totals

10,000 titles.

McMillan, 42, had been COO/CFO of Lincoln, Mass.-based consulting firm Renaissance Solutions. Before that, he was president/COO of Michigan Bulb Co., then the biggest horticultural catalog company. Prior to that, he was COO of Bronner Slosberg Humphrey Associates, one of the largest direct-marketing advertising agencies.

He says that he will promote a "tremendous emphasis on teamwork" at BMG Direct and "try to do a really good job of balancing creative A&R with analytics."

McMillan will be based in New York and report to BMG Entertainment North America president/CEO Strauss Zelnick. He replaces Worth Linen, who resigned last November.



## Indie R&B Retail Out In Force At Summit

■ BY J.R. REYNOLDS

MIAMI—At a time when retail chains continue to struggle, have been forced out of business, or have filed for creditor protection under bankruptcy laws, R&B stores are healthier than ever.

Independent R&B retail flexed its collective muscle by showing up in record numbers at Impact's Super Summit XI conference April 16-19 here. So strong was this year's retail contingent that presidents from four of the six major distributors accepted an invitation to participate in one of the summit's two retail meetings.

"R&B has always been the backbone of the music business and is leading the industry out of its current slump," said independent retailer Lorraine Murphy, owner of New York-based L.B.M. Records & Tapes.

A key factor behind R&B's vigor is the steady development of regional independent R&B retail coalitions over the last five years. The cross-pollination of ideas has led to everything from such simple improvements as remodeled stores and upgraded product racks to more progressive tactics, such as an embrace of SoundScan technology and collective bargaining.

For example, one of the two retail panels began with a slickly produced video presentation touting R&B retail's growing influence and forward thinking in the overall music community.

For years, independent retailer George Daniels, owner of George's Music Room in Chicago, has been leading the charge for fellow black retailers to participate in various conference activities. "You just don't know how happy it makes me to see retail out in force like this," says Daniels, referring to its Super Summit participation.

"We possess the largest group of black business owners in the R&B music sector," he says. "There's more of us than there are [black] label owners, artist managers, station owners. I think we're finally beginning to see that we are an economic force to be reckoned with, and as we continue to work together we'll only become stronger."

Distribution company heads attending the conference were BMG president Peter Jones, WEA president/CEO Dave Mount, Universal president Henry Droz, and PolyGram Group Distribution president/CEO Jim Caparro. Representing Sony was Jimi Starks, VP of black music. No one from EMI Music Distribution attended.

"I found the convention stimulating and informative, and I've committed to attend next year," said Caparro, who led a full staff contingent to the confab.

The meeting was originally scheduled to be a closed session for retailers only. However, fellow conference regis-

trants' interest forced organizers to open the meeting to all attendees.

Hosted by Murphy and facilitated by Daniels, the summit maintained a non-threatening tone—despite the heated nature of the retailers' issues.

"There was no anger," said Murphy. "The retailers were concerned with opening the lines of communications with the distribution heads, and I actually think that [the attending executives] were in many ways more happy to be there than the retailers."

Gaining access to distribution presidents, when appropriate, was a prime concern among retailers. Said Daniels, "The presidents all had an eye-opener when they found out the retailers

couldn't get to them. As a result of this meeting that's changing."

Retailers also discussed with the

presidential panel problems involving failed incentive policies that were originally designed by distributors for record pools in an effort to support independent retailers.

"The benefits just don't get passed along to us," said one concerned retailer.

Another issue involved distribution's no-defectives policy, which many retailers say developed because of the chains' alleged abuse in returning defective product. Independent retailers claim that the policy creates an unfair playing field with the chains.

Also discussed were methods of providing retailers with discounted product in an effort to compete more effectively with chains.

However, obtaining discounts without ordering substantial quantities could prove impossible, according to Ron Winslow, GM of the nine-store, Raleigh/Durham, N.C.-based Willies, which specializes in R&B and other African-American-rooted music.

"Most indies go through one-stops, and that's where most of the problems lie. Retailers can't order 10 pieces and expect to get a discount," he said.

Winslow added that the answer for independent stores might be a collective-bargaining strategy to purchase product. "If a store doesn't have strong credit, then maybe the coalitions are the answer," he said. But then stores have to come up with the money to pay for the product, which can be a whole new set of problems.

That's exactly what the 29-member Metropolitan Independent Retailers Assn. (MIRA) did.

Consisting of independent stores in New York and New Jersey, MIRA collectively bargained with one-stops to purchase nearly 19,000 units of "Life After Death," by the Notorious B.I.G.

Said L.B.M.'s Murphy, who also serves as president of MIRA, "We recognized the potential of the project and

(Continued on page 56)



Chanel and Hormel. "We use that to gain leverage," Tappin says.

She counts the improvements posted by titles in her "Movie Time" collection, aimed at women 25-54. "It's been tremendous. We've seen 100-fold increases," Tappin says.

"Not Without My Daughter," starring Sally Field as an American wife trapped in Iran, sold 250,000 cassettes after it was introduced to the line in 1996. In the previous 12 months, volume barely topped 2,000 units. The increase was more than enough to overcome a lower list price and reduced margins, Tappin adds.

"Blue Steel," with Jamie Lee Curtis and originally released by Vestron Video, also came back from the near-dead. It went from 1,066



## Portland Store Verifies Vinyl's Vitality

### 2nd Avenue Boasts Unique Inventory, Musical Knowledge

BY JENNIFER WALKER-MOONEY

PORTLAND, Ore.—The age of vinyl seems to have returned. As the world prepares to venture into the digital 21st century, a music store here that focuses on vinyl records is not only succeeding, it has more than doubled in size.

From October 1982 until last December, 2nd Avenue Records was located in an 800-square-foot space crowded with thousands of vinyl records. While celebrating its 14th anniversary, owner



John McNally and his manager and life partner, Cathy Hagen, decided to make the move to a 2,400-square-foot space to allow for the growth of the business.

Hagen says the new location has yet to develop the sense of personality she admired in the former location. However, with McNally's passion for music and his desire to share as much of it as possible with his customers, 2nd Avenue Records' new home is likely to rediscover its comfortable niche in no time.

Originally, McNally created an exclu-



sively used-vinyl store selling collectibles he cherished, many of them in jazz, R&B, country, and rock. As customer demand grew, the store opened up to other genres. Now there are specific sections for such categories as reggae, punk, ska, industrial, and techno.

"Music is ultimately a passion," explains McNally. He strives for an eclectic mix, with the goal of exposing customers to all genres. "I will sell records at cost just to turn people on to intense, great music."

The store features a diverse mix of vinyl, CDs, and tapes, along with T-shirts hanging from the ceiling and posters of performers like Jimi Hendrix and Bob Marley. Hagen says, "We like to assault the senses with music and with visual items."

In planning the store, McNally says, "I traveled up and down the coast from Vancouver to Los Angeles, stopping at every record store I could try to get ideas for merchandising—and stealing them." Hanging T-shirts from the ceiling was one such idea, and it has "doubled the square footage available."

As far as demographics, McNally

looks to attract a cross section of the Portland community. While many of his offerings have universal appeal, he says, the reggae and punk sections draw mostly younger customers.

The store is set in Portland's waterfront downtown historical area. The businesses in this area are small and owner-operated. The commercial make-up of the area, along with the record store's location along the route to the city's popular Saturday Market, tends to attract a diverse crowd.

But the key to the store's success, McNally contends, is inventory. The product mix is about 60% CD, 35% vinyl, and 5% cassette. He notes that tape sales have been steadily declining.

About half of 2nd Avenue Records' floor space is devoted to vinyl, the rest to other configurations. CDs and tapes are displayed in jewelry-type cases in an arc around the register. McNally likes to promote interaction between customers and employees with the closed cases. Customers must ask the staff to retrieve a CD or cassette, and they can listen to any title they want.

With McNally's goal of exposing customers to a cross section of music, he and Hagen have chosen to "strive for knowledgeable, long-term employees," hoping people will feel comfortable asking the staff questions about all types of music.

Over the past 14 years, McNally has tried many kinds of advertising, but print appears to be the most successful and therefore remains the store's main source of promotion. 2nd Avenue's ads are displayed in a variety of mainstream and alternative publications.

Portland is becoming increasingly known for its local artists. A store a few blocks away from 2nd Avenue called Locals Only sells, as its title indicates, just local music. "We do well with local rap, punk, and metal artists," explains Hagen. "The other store covers everything else."

Although 2nd Avenue no longer sells used recordings exclusively, McNally and Hagen continue to buy and sell all forms of used music. Although, Hagen says, "it is not a huge part of our business," McNally notes that he is "aggressively pursuing used LPs, because there seems to be a new interest in vinyl."

With the combination of imports and domestics and new and used, 2nd Avenue Records carries a large number of recordings. The store's titles include more than 20,000 12-inch vinyl and 2,000-plus 7-inch vinyl records, about 12,000 CDs, and 9,000 cassettes.

For now, McNally and Hagen continue to track all this inventory manually. However, they recognize that they may have to move toward a computerized system as the store continues to grow.

Since moving to their new location, they have seen sales "jump at least" 25%-30%, McNally says, adding that profit margins are up because of the larger space. "A lot of our overhead was fixed, except for the rent," he says.

2nd Avenue is staffed by five people in addition to Hagen. Hagen is there days, and McNally, who comes by in the evenings, spends days handling orders, returns and the stores' accounting.

The couple's passion for music and mission to educate consumers indicate that their '50s-style record store with a '90s twist is likely become one of Portland's most cherished sources of music.



The hanging of artist T-shirts from the ceiling is an idea 2nd Avenue Records owner John McNally got from traveling up and down the West Coast visiting record stores. (Photo: Jennifer Walker-Mooney)

## EXECUTIVE TURNABLE

**DISTRIBUTION.** Sony Music Distribution promotes Colin Willis to VP of sales and national accounts in Chicago; John J. Hawn to sales manager, Midwest branch, in Chicago; and Donald Mercurio to sales manager, north-central Boston branch, in Lexington, Mass. They were, respectively, Midwest branch manager, Nashville regional director of sales, and sales rep.

**RETAIL.** Cindy Brown is appointed senior VP of domestic retail finance for Blockbuster in Fort Lauderdale, Fla. She was VP of information services at the Dr Pepper/Seven-Up Cos.

**HOME VIDEO.** Bruce R. Schoenegge is appointed senior VP of marketing at Metromedia Entertainment Group in Los Angeles. He was director of marketing at Hitachi Home Electronics (America).

Richard J. Casey is named VP of



WILLIS



SCHOENEGGE

sales and marketing for Kultur/White Star Video in West Long Branch, N.J. He was VP of new market development for Unapix Entertainment.

**RELATED FIELDS.** Gary Rautenberg is named director of membership at the Video Software Dealers Assn. in Encino, Calif. He was VP of sales, sell-through, for WEA.

Paula M. Tait is appointed VP of sales and marketing, DVD-video, at Nimbus Manufacturing. She was senior VP of sales for Mediapop.

## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 82504 A&M (10 98/16 98)	GREASE 20 weeks at No. 1	199
2	2	METALLICA ▲ ELEKTRA 6111 M EGG 10 98/16 98	METALLICA	298
3	1	BOB MARLEY AND THE WAILERS ▲ TUFF 4093 846/107 ISLAND 10 98/17 98	LEGEND	411
4	6	ENIGMA ▲ CHARISMA 86224 VIRGIN 10 98/16 98	MCMXC A.D.	305
5	11	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 10 98 EQ 16 98	THE WOMAN IN ME	113
6	7	BUSH ▲ TRAUMA 92531 INTERSCOPE 10 98/16 98	SIXTEEN STONE	120
7	5	SUBLIME GAIN THE ALLEY 11474 MCA 7 98/12 98	40 OZ. TO FREEDOM	26
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 46001 10 98/15 98	GREATEST HITS	131
9	9	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 10 98/15 98	THE HITS	124
10	11	BEASTIE BOYS ▲ DEF JAM 52735 MERCURY 17 98 EQ 11 98	LICENSED TO ILL	295
11	—	THE JIMI HENDRIX EXPERIENCE ▲ EXPERIENCE HENDRIX 11602 MCA 10 98/16 98	ARE YOU EXPERIENCED?	110
12	10	CELINE DION ▲ 55 Music 57555 EPIC 10 98 EQ 16 98	THE COLOUR OF MY LOVE	166
13	17	EAGLES ▲ GEM 1174 2475 12 98/17 98	HELL FREEZES OVER	129
14	16	PINK FLOYD ▲ CAPITOL 46001 10 98/15 98	DARK SIDE OF THE MOON	1049
15	14	ENIGMA ▲ CHARISMA 86224 VIRGIN 10 98/16 98	THE CROSS OF CHANGES	108
16	15	METALLICA ▲ ELEKTRA 6111 M EGG 10 98/16 98	...AND JUSTICE FOR ALL	371
17	13	STEVE MILLER BAND ▲ CAPITOL 46101 10 98/15 98	GREATEST HITS 1974-78	309
18	—	THE JIMI HENDRIX EXPERIENCE ▲ EXPERIENCE HENDRIX 11602 MCA 10 98/16 98	ELECTRIC LADYLAND	38
19	19	JIMMY BUFFETT ▲ MCA 5633 7 98/11 98	SONGS YOU KNOW BY HEART	326
20	18	JOURNEY ▲ COLUMBIA 44493 9 98 EQ 15 98	JOURNEY'S GREATEST HITS	399
21	12	THE NOTORIOUS B.I.G. ▲ BAD BOY 77000 ARISTA 9 98/16 98	READY TO DIE	66
22	22	2PAC ▲ INTERSCOPE 50609 PRIORITY 10 98/16 98	ME AGAINST THE WORLD	71
23	20	METALLICA ▲ ELEKTRA 6111 M EGG 10 98/16 98	MASTER OF PUPPETS	343
24	25	ENYA ▲ REPRISE 26774 WARNER BROS. 10 98/15 98	WATERMARK	320
25	21	SARAH McLACHLAN ▲ NETTWERK 14724 ARISTA 10 98/15 98	FUMBLING TOWARDS ECSTASY	137
26	24	METALLICA ▲ MEGAFORCE 60396 EGG 10 98/16 98	RIDE THE LIGHTNING	325
27	28	PINK FLOYD ▲ COLUMBIA 36183 115 98 EQ 31 98	THE WALL	435
28	26	VAN MORRISON ▲ POLYDOR 82504 A&M 10 98/17 98	THE BEST OF VAN MORRISON	334
29	23	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 10 98/15 98	GREATEST HITS	171
30	27	JIMI HENDRIX ▲ MCA 10829 10 98/17 98	THE ULTIMATE EXPERIENCE	176
31	29	SADE ▲ EPIC 6696 10 98 EQ 17 98	BEST OF SADE	95
32	30	ABBA ▲ POLYDOR 82504 A&M 10 98/17 98	GOLD	124
33	37	ELTON JOHN ▲ ROCKET 1013 10 98/11 98	GREATEST HITS	268
34	32	BRUCE SPRINGSTEEN ▲ COLUMBIA 44493 10 98 EQ 15 98	GREATEST HITS	40
35	34	DAVE MATTHEWS BAND ▲ RCA 66449 10 98/15 98	UNDER THE TABLE AND DREAMING	133
36	31	QUEEN ▲ HOLLYWOOD 161265 10 98/17 98	GREATEST HITS	226
37	33	BLONDIE ▲ CHRYSALIS 2734 TEM 17 98/11 98	THE BEST OF BLONDIE	32
38	38	SOUNDTRACK ▲ POLYDOR 82504 A&M 10 98/17 98	TOP GUN	224
39	42	WHITE ZOMBIE ▲ Geffen 24806 10 98/16 98	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	91
40	—	THE JIMI HENDRIX EXPERIENCE ▲ EXPERIENCE HENDRIX 11601 MCA 10 98/16 98	AXIS: BOLD AS LOVE	54
41	36	ERIC CLAPTON ▲ POLYDOR 82504 A&M 10 98/17 98	THE CREAM OF ERIC CLAPTON	42
42	47	ENYA ▲ REPRISE 26775 WARNER BROS. 10 98/16 98	SHEPHERD MOONS	255
43	44	U2 ▲ ISLAND 842298 10 98/17 98	THE JOSHUA TREE	228
44	43	ZZ TOP ▲ WARNER BROS. 26846 10 98/16 98	GREATEST HITS	121
45	45	VARIOUS ARTISTS ▲ WALT DISNEY 60605 10 98/13 98	DISNEY CHILDREN'S FAVORITES VOLUME 1	32
46	46	AC/DC ▲ ATLANTIC 924 MAG 10 98/16 98	BACK IN BLACK	186
47	48	RAGE AGAINST THE MACHINE ▲ EPIC 52959 10 98 EQ 16 98	RAGE AGAINST THE MACHINE	142
48	35	LIVE ▲ RCA 66449 10 98/15 98	THROWING COPPER	134
49	39	JAMES TAYLOR ▲ WARNER BROS. 3113 17 98/11 98	GREATEST HITS	340
50	—	PATSY CLINE ▲ MCA 127 10 98/17 98	12 GREATEST HITS	276

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



# A New KES: Bicoastal Seminars And BrainCamp

**T**HAT'S ENTERTAINMENT: The annual children's industry conclave Kids' Entertainment Seminars (KES) is just around the corner—and this year, there's an "s" at the end of the word "seminar." For the first time in the five-year history of KES, the event's founder and organizer, **Howard Leib**, a New York-based entertainment attorney, is mounting seminars on both coasts. K-EaSt takes place June 13 at New York's Marriott Marquis, and K-wEst will be held June 27 at Los Angeles' Furama Hotel.

Preceding both, on June 6-7 in New York, is the new BrainCamp, which is "geared to senior-level corporate executives in the kids' industry," says Leib, and carries a significantly higher price: \$1,995, as opposed to KES' \$200-\$300. BrainCamp features a select group of children's entertainment industry figures as speakers, with enrollment limited to 75. "We've just sent out letters of invitation," says Leib, noting that although an invitation is required in order to register for BrainCamp, anyone can request an invitation. "But we're holding fast to that 75-person limit," Leib says.

Speakers lined up for BrainCamp, which is designed as an intensive marketing seminar, include **John Kricfalusi**, creator of "Ren & Stimpy"; **Ben**



by Moira McCormick

**Cohen** of Ben & Jerry's ice cream; **Amy Friedman**, head of Nickelodeon's programming think tank Creative Lab; **Ron Dubrin**, co-inventor of toy craze Tickle Me Elmo; **Tom Kary** and **Scott Nash** of children's marketing firm Big Blue Dot; and **Dan Romanelli**, senior VP of Warner Bros. Consumer Product Merchandising. "We're working on getting three or four more presenters," says Leib.

"There's never been this type of conference specifically about the marketing of children's entertainment product," he adds. "When we see a hole, we try to fill it."

The \$1,995 entry fee, he notes, is "standard for today's high-level corporate seminars." Included in the price will be a number of giveaways, including Big Blue Dot's "Big Blue Box," which Leib describes as containing "research materials pertaining to various aspects of kids' entertainment, like computer games, kids' radio sampler cassettes, video samplers, and contact lists."

In general, says Leib, BrainCamp is designed to be "an intimate, informal gathering, with a lot of give and take between speakers and audience. It's a whole different setting from KES; this is not, 'How do I get my tape to you?'" KES is about pushing your career ahead; BrainCamp is about pushing your business ahead."

As for the formerly two-day-long KES, it has now been changed to one day on each coast, two weeks apart. "We dropped the workshops and keynote speeches we've done in the past," says Leib. "Based on attendees' comments, we found that people liked the keynote speakers but were disappointed that there was no chance to interact with them... We have streamlined, but we feel we haven't lost any content."

Both K-EaSt and K-wEst will have the same schedule of panels but will feature mostly different speakers. In New York, the opening panel, "The State Of The Industry: The Retail Market Today," will feature **Torrie Dorrell**, VP of Kid Rhino; **Steven Glass** of kids' multimedia retail chain Building Blocks; and **Mark Smyka**, editor of children's entertainment trade publication Kid Screen. Smyka and Glass will also appear on the L.A. panel, which will be moderated by yours truly. Another L.A. panelist is **Barry Hafft** of Walt Disney Records marketing.

Panel two is called "It's A Jungle Out There: Guerrilla And Alternative Marketing." In New York, panelists include **Lina Maini**, executive director of KES and president of Mainiac Productions; **Radio AAHS** chief **Gary Landis**; **Linda Morgenstern** of promotion firm Morningstar Media; artist **Kevin Roth**; **John Philips** of Sony Wonder; and moderator **Paul Hodes** of children's act **Peggosus**. In L.A., panelists will include **Maini**; **Ellen Barre** of online company EntertainNet; artist **Dave Kinnoin**; **Jim Connelly**, president of

education-market label Youngheart Music; **Carol Lee** of Sony Wonder; and moderator **Lianne Sterling** of kids' act the Bumblebeez.

The final panel is "Don't Touch That Dial!: Kids' TV 1997 And Beyond." In New York, confirmed panelists include Nickelodeon's **Brown Johnson**, VP in charge of preschool programming block Nick Jr.; **Steve McNie** of Toronto-based Elephant Records; **Richard Goldsmith** of PBS preschool show "Big Comfy Couch"; **Richard Morenoff** of the Discovery Channel; **Robbie Merkin** of Children's Television Workshop/"Sesame Street"; and moderator Leib.

The L.A. panel, also to be moderated by Leib, will include Goldsmith; **Fred Sibert**, former president of his own animation firm, Frederator Inc.;

**Susan Lammers** of Headbone Interactive; and voice actor **June Foray**, best known as the voice of Rocky the Flying Squirrel.

"We're hoping to draw a whole new crowd on the West Coast," says Leib. "Very few have been able to make the trek east for previous KES events [which have been only held in New York]. People have been asking us for years to come to L.A." He adds, "If both K-EaSt and K-wEst work out, we'll be looking at doing seminars in the South and Midwest next year."

KES registration fees are \$250 through the end of this month. Those interested in registering can contact Leib at his New York office. Online registration is offered at [www.KidsEntertainment.com](http://www.KidsEntertainment.com).



**Software Deal.** Resource Media Distribution, of Englewood Cliffs, N.J., has signed a deal to provide a line of entertainment software to Minneapolis-based Simitar Entertainment. An audio line will debut in the summer, and the plan is to develop a video line later. **Dick Greener** and **Sam Goff**, formerly of Essex Entertainment, will create product under an exclusive agreement with Resource. Simitar holds exclusive worldwide distribution rights for all Resource/Simitar collaborations. Pictured above, from left, are Greener; **Mick-ey Elfenbein**, Simitar CEO; and Goff.

Billboard

MAY 10, 1997

## Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 	
			ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	6	THE SIMPSONS RHINO 72497/RHINO (9 98/15 98)	SONGS IN THE KEY OF SPRINGFIELD
2	2	10	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
3	3	69	VARIOUS ARTISTS ▲ <sup>1</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	88	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	16	27	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
6	5	88	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
7	7	88	BARNEY ▲ <sup>2</sup> BARNEY MUSIC/SBK 27115/EMI (9 98/15.98)	BARNEY'S FAVORITES VOLUME 1
8	6	66	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
9	8	43	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
10	25	18	SING-ALONG WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)
11	9	34	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
12	10	55	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
13	17	24	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	14	65	READ-ALONG ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
15	12	70	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
16	11	40	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
17	18	66	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
18	21	8	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
19	13	45	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
20	15	25	MICHAEL JORDAN KID RHINO 72497/RHINO (9 98 Cassette)	SPACE JAM: AN AUDIO ACTION-ADVENTURE
21	RE-ENTRY		KENNY LOGGINS ▲ SONY WUNDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
22	19	54	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60914 (9.98/15.98)	MOUSE HOUSE
24	20	10	READ-ALONG WALT DISNEY 80282 (6.98 Cassette)	STAR WARS: A NEW HOPE
25	22	10	READ-ALONG WALT DISNEY 60281 (6.98 Cassette)	THE EMPIRE STRIKES BACK

Children's recordings—original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Astors indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## KID NOTES

### BATMAN™ & ROBIN™

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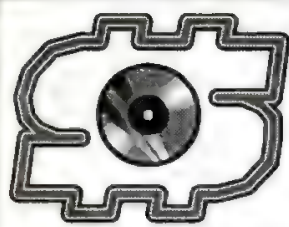
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## Merchants & Marketing

### Camelot Tries To Load Deck; Alliance Terminates Passport

AS THE BIDDING PROCESS that will decide the fate of Camelot Music approaches its next significant date, Monday (5), the company has asked Ohio's local and state governments to put together a package of tax abatements and financial incentives to induce potential suitors to keep the company as an ongoing concern in its present location in North Canton, Ohio.

According to The Repository, a Canton, Ohio-based newspaper, Jackson Township, Stark County, and the Ohio state government are working on a package of incentives that would appeal to two of the three suitors interested in buying the company.

At a local town meeting, Camelot's lawyer said that there are three suitors for the chain: one, a large New York company, that "intends to move Camelot's operations out of the area"; the two other companies, one in California and one in Pennsylvania, intend to "relocate their headquarters" to Ohio, The Repository reported.

Translation: The New York company is Trans World Entertainment Corp.; the California company is Wherehouse Entertainment; and the Pennsylvania company is the Wall.

According to The Repository, the package being put together by the various state agencies includes loans, a property-tax abatement, tax credits for job creation and new equipment purchases, and money for training employees. The local and state government agenda is to

ensure that Camelot remains in Ohio, where it is an employer of 400 people who earn annual wages of \$12.5 million.

A total dollar amount for the incentive package wasn't disclosed, but if it is large enough, it could give Wherehouse or the Wall an advantage over Trans World in the Camelot sweepstakes. The second round of bids is due Monday (5).

**CHRIS PELUSO**, president of the Wall, has resigned from the company, effective May 30,

according to sources. No word on a replacement. The VPs at the Philadelphia-based chain will report to **John Hancock**, CEO of parent W H Smith North America, in Atlanta.

**END OF THE ROAD?** The Alliance Entertainment Corp. has finally decided to pull the plug on Passport Music Distribution after founder **Toby Knobel** couldn't come up with the funds to buy back the Denver-based company. As part of a restructuring announced last fall, Alliance said it would shut down Passport, but it gave Knobel an opportunity to find a financial backer so he could buy back the company (Billboard, March 22). After failing to land a backer by March 31, Knobel received an informal extension to continue his search, but Alliance, covering all contingencies, gave Passport employees a 60-day notice that it was shutting down the operation (Bill-

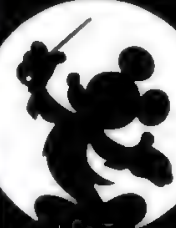
*(Continued on page 56)*

### RETAIL TRACK

by Ed Christman



Disney



TRAK

Disney's  
**HERCULES**

**The  
Excitement  
Begins  
This May**

- May 20, retail single date for 'Go the Distance' featuring Michael Bolton
- May 23, 'Go the Distance' music video featuring Michael Bolton airs nationwide on ABC TV/TGII
- May 27, street date for Soundtrack, Sing Along, and Read Along

**The Anticipated  
Arrival  
in June**

- Disney Channels world premiere broadcast of 'Hercules'
- 'Hercules: The Lost Treasures' to air on ABC TV
- 'Hercules: The Making of a Hero' syndicated TV special

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- 'Entertainment Tonight'
- 'E! Entertainment TV'
- 'Extra'
- 'Access Hollywood'

**The  
Arrival**

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- June 27, Movie opens nation wide

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## NARM's Fall Confab In Limbo; Cannonball Gets Rolling

**MULLING IT OVER:** If you're a regular attendee at the annual National Assn. of Recording Merchandisers (NARM) Independents Conference, you may not want to book your room at the Arizona Biltmore just yet.

That Phoenix luxury hotel has been the site of what is now known as the NARM Fall Conference for several years running, and that wholesalers' confab has traditionally kicked off with the three-day Independents Conference, one of the highest-profile trade events catering to the indie sector.

However, NARM is in the process of surveying its membership to see if the Fall Conference will continue and to determine if its format and site should be altered to accommodate the changing landscape of the business.

As Declarations of Independents reported following the most recent Fall Conference, attendance at the



by Chris Morris

Biltmore's indie session last October dipped perceptibly, with first-time participants in the hunt for distribution—traditionally a significant segment at the show—in very noticeable decline. Most observers tagged the dip to a combination of the dismal business year and natural erosion as a result of increased consolidation on the wholesale side.

Though NARM officials said at the time that overall registration had slid by only 50-75 people, the future of the

Fall Conference ended up as a topic of discussion during the March NARM convention in Orlando, Fla. After meetings with the trade group's steering committees there, the organization began polling its members to gauge what kind of late-year meeting would best serve them. Retailers, wholesale distributors, and product suppliers are among the industry segments being surveyed.

"We're trying to get a barometer on how people want to spend their time and money on a meeting or meetings," says NARM VP of communications and events **Jim Donio**.

NARM is exploring six or seven different options. One possibility is a session that would incorporate a retailers' conference, which was not held as part of the Fall Conference in '96.

Donio says that the organization will make a determination regarding the conference within the next month so that a date and site can be arrived at in a timely fashion.

So, at the moment at least, the Fall Conference is in limbo. As Donio says, "This year we did not make any automatic assumptions."

**HAVING A BALL:** Regional indie distributor Paulstarr Enterprises in Chanhassen, Minn., is going into the record-label business.

The Minneapolis-area wholesaler has parted with producer/musician **Ron Levy's** local company, Levtron Productions, to form Cannonball Records.

Keyboardist Levy, a former Declarations of Independents Flag Waver, was a guiding force behind Rounder's Bullseye Blues imprint. A seven-time Grammy nominee and three-time W.C. Handy Award winner, Levy has produced such blues and R&B acts as **Charles Brown**, **Lowell Fulson**, **Otis Clay**, **Ann Peebles**, **Irma Thomas**, **Little Jimmy King**, and **Preston Shannon**.

After spending years in the Boston area, Levy relocated to Minneapolis last year after splitting with his wife,

Rounder co-founder **Marion Leighton Levy**. He began discussing the possibility of founding a label with Paulstarr president **Scott Haidle**, who was himself weighing the possibility of launching a proprietary imprint.

"Obviously, when you get good at distribution, the next step is to handle some of your own product," Haidle says.

In the Cannonball partnership, Levy will now handle the creative side, with Haidle responsible for distribution and marketing.

The label will be kicked off June 3 with a trio of releases: "Keeping The Blues Alive" by guitarist **Bernard Allison**, son of blues man **Luther Allison**; an album by the Minneapolis band **Big John Dickerson & Blue Chamber**; and the first volume of "Blues Across America," a projected series of albums focusing on local blues scenes. The first set in the series will feature Detroit artists **Johnnie Bassett**, the **Butler Twins**, and former **Duke Ellington** vocalist **Alberta Adams**.

The company will also move full-bore into the acid-jazz realm with future releases: Levy says that Cannonball has signed Latin soul-jazz act **Pucho & His Latin Soul Brothers**, guitarist **Melvin Sparks**, drummer **Idries Muhammad**, and organist **Reuben Wilson**. Levy's own group, **Wild Kingdom**, will record for the company as well.

Besides Paulstarr, a regional network of indie distributors will handle the label, but Haidle says that agreements have not yet been finalized.

Cannonball is being launched with a May 2 party during Handy Weekend in Memphis at the Beale Street club operated by producer **Willie Mitchell**, who Levy says will work urban promotion for the label.

**FLAG WAVING:** When guitarist **Duke Levine** was younger, he says, "I listened to a bunch of different stuff and tried playing in a bunch of differ-

ent bags." Maybe that's why his third solo album, "Lava," due June 11 from Rounder-distributed Daring Records, is so delightfully eclectic.

Country, blues, rock'n'roll, and R&B all come into play in Levine's deft picking style. Just a look at his choice of covers reveals quite a bit about his go-anywhere approach: Blues man **Freddie King's** "Man Hole," rock axe man **Duane Eddy's** "Stalkin'," and country star **Buck Owens's** "Buckaroo" are all essayed.

Levine's wonderful new record is filled out with a bunch of atmospheric originals like the title track and "In The Dark." As before, he receives sympathetic support from his working group, which includes drummer **Lorne Entress**, bassist **Paul Bryan**, and organist **Tom West**.

However, just as his repertoire explores an ever-widening panoply of styles, Levine decided to shake up things on the new record by employing the members of Boston's noir rockers **Morphine**—baritone saxophonist **Dana Colley**, two-string bassist **Mark Sandman**, and drummer **Billy Conway**—on some tracks.

"I knew them from being around town," Levine says of the Morphine members. "They were open to it. One of my ideas was to use a few different configurations. I thought it would be cool, because they don't have a guitar player."

Levine's ongoing association with Daring Records, which is operated by film composer and producer **Mason Daring**, has led to new avenues for the guitarist's music: He has appeared on the soundtracks to three films by director **John Sayles**, most recently on last year's "Lone Star."

The musician is also keeping busy on the road: Formerly with such Beantown acts as the **Story** and the **Del Fuegos**, Levine is currently a member of country vocalist **Mary Chapin Carpenter's** band.

That gig could interfere with Levine's promotional efforts for "Lava," since Carpenter recently began a tour that will continue through the summer. "Right now, I don't know when I'll be able to do any playing behind the record," Levine says.

Take the opportunity to catch him with Carpenter—some hot licks are virtually guaranteed.

### SUMMIT

(Continued from page 51)

acted decisively to negotiate a discounted price, which further demonstrates increasing power among black retailers associated with a coalition."

Currently five independent R&B retail coalitions exist in America. Daniels, who is a member of the 19-member United Music Retailers, based in Chicago, said he hoped the ranks of the cartel to which he belongs and other associations would continue to grow.

"MIRA is setting the standard by which these coalitions can exist," he said. "With the impressive turnout of retailers at Impact, we will continue to grow in influence."

According to Daniels, the attending distribution heads have made a commitment to come to next year's Impact.

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### RETAIL TRACK

(Continued from page 54)

board, April 26).

Independent National Distributors Inc. (INDI) president **Larry Stessel** went to Denver April 23-24 to officially begin the incorporation of Passport into INDI, according to sources. The current plan is for the Passport warehouse to be closed, but for an office there to stay open so that parts of Passport's management and sales team could be absorbed into INDI. For example, **Tony Aguero**, senior VP at Passport, and **Mark Noone**, Passport director of purchasing, will be staying aboard, as will the four-person telemarketing staff, some financial personnel, and support staff. Also, the Passport field sales staff will be interviewed, and some of them may stay on at INDI, sources say.

While Knobel was trying to buy back Passport, sources say, many of its labels rallied behind the distributor and tried to put pressure on Alliance not to shut down the operation. Initially, some large labels in

the Passport portfolio privately said that they were not excited about the thought of moving to INDI. But some of those labels are said to be changing their minds after seeing that INDI has been remade and after hearing that key staffers at Passport would remain part of the effort.

INDI, for its part, is mum on how many Passport labels it wants to assume. Alliance executives were unavailable for comment, and Knobel didn't return phone calls.

**IN RELATED NEWS**, as the above was playing out, the powerful Fantasy label decided to end its affiliation with Passport and has moved to Distribution North America, the independent distributor owned by Valley Record Distributors, which will handle the label in the Southeast and Southwest. M.S. Distributing and Bayside handle the label in other regions of the country. Sources say Passport sold \$7.6 million in Fantasy product last year.





**Just A Walk In The Park.** Pongo and Perdy, the stars of Disney's "101 Dalmatians," had lots of canine friends to join them at what the studio modestly called "the biggest dog party in history," held April 12 in New York's Central Park. The pooches took a lengthy stroll to stoke their appetites, then celebrated with doggy arts and crafts, psychic readings, and treat-filled bags. All had a dog-gone good time celebrating the movie's April 15 home-video release.

## U.K. Vid Market Posts Record Year Retail Value Up Despite Sell-Through Decline

■ BY PETER DEAN

LONDON—Home video brings glad tidings from across the Atlantic.

Like their American brethren, U.K. retailers posted figures showing another record year, according to the latest statistics from the British Video Association (BVA).

In its 1996 edition of "A Year In Video," the BVA charted retail value of 1.3 billion pounds (approximately \$2.1 billion), due to gains in rental and sell-through. In fact, sell-through stumbled a bit in 1996. After six years of double-digit growth, cassette sales declined to single-digit status for the first time since 1989. Rental, though, confounded the critics with its second strong year in a row.

Consumers bought 79 million cassettes last year, an 8% improvement over 1995. The gains are attributed to the development of direct-to-sell-

through strategies and the broadening of the distribution base. Expansion into such channels as supermarkets has slowed as the number of stores taking delivery reaches saturation.

However, volume growth disguises how little sell-through actually grew in worth. The average price paid by consumers is estimated to have fallen 6%-10%, which means receipts advanced just 2% in pounds and pence.

Budget and mid-price titles increased market share at the expense of 15 pound (\$24) releases. Moreover, major retailers partook of heavy promotional discounting. W H Smith Group, for example, offered cassettes for one pound if customers spent 20 pounds (\$32) or more. Woolworths' "Perfect Partner" offered catalog titles for 2.99 pounds (\$4.80) with the purchase of a major release.

Movies gained share over non-theatricals for the third year in a row and now represent 40% of the market. The Hollywood mind-set was reinforced by the hefty sales of five features: "Babe," "Braveheart," "Sense And Sensibility," "Trainspotting," and "Jumanji."

Children's video—including movies—took second place, regaining some of the share lost in the past couple of years thanks to Disney's "101 Dalmatians" and "Toy Story." Sports cassettes also climbed a notch, the only other genre to improve its position.

Music, always the weak sister, held its own because of three stronger-than-expected titles: "Lord Of The Dance," "Les Misérables In Concert," and "Riverdance—The New Show." Special interest, including comedy,

slumped.

Disney's Buena Vista Home Video label led sell-through for the fourth consecutive year, taking a market share conservatively estimated at 16%. "Toy Story" and "101 Dalmatians" were its top-selling titles. PolyGram Video followed, trailed by Warner and CIC, which distributes Paramount and Universal titles.

Among retailers, Woolworth's pulled down a 20% share and W H Smith Group, 13%. Supermarkets continued to gain ground: Asda, Tesco, Sainsbury, and Safeway held 15% of the market.

British sell-through, representing 30% of the total U.K. market, remains the biggest in Europe by a considerable margin. VCR owners buy an average of four tapes a year; also the highest level in Western Europe in 1996.

Rental, on the losing end of consumer demand, is striving to regain share. When rental revenues improved 4% in 1995, some trade observers called it a "temporary blip." The first increase since 1989 was not expected to continue, especially when a quasi-industry generic campaign fell apart during the planning stage in November 1995.

However, last year saw further recovery with overall growth of 7% and an impressive 9% jump in specialty stores. Rental revenues topped 491 million pounds (\$785 million), the highest since 1992. The gain was more than double the 4% increase in the average overnight rental charge, a further sign that if the titles are good, the consumers will come.

(Continued on page 59)

## DBS Doesn't Take Big Bite Of Video Rental, Yet; Barron's Bullish On DVD

**ALEXANDER'S CONUNDRUM:** If direct broadcast satellite (DBS) is such a threat to home video, how come it hasn't affected rental and purchase patterns more than it has? There are those, especially within the DBS community, who say the impact is being felt.

But Alexander & Associates, the New York consultancy that has been tracking cassette activity for the past decade, claims that satellite's footprint is only slightly noticeable. In a national survey of 1,000 DBS households completed in January, Alexander found that light-to-moderate renters were borrowing somewhat fewer tapes, not enough to hurt stores in the regions where DBS installations are thickest, like Buffalo, N.Y.; Minneapolis/St. Paul; and the Pacific Northwest.

Video Update is the chain most closely associated with those markets. However, its revenue doesn't reflect satellite losses, according to Alexander's **Bob Alexander**. (What has hurt all the publicly held chains, including Video Update, are the troubles at Blockbuster. On Wall Street, Blockbuster's sniffles are giving the rest pneumonia.)

Alexander suggests that the chains are dodging the bullet because DBS penetration is still scattered, 4 million-5 million homes across the U.S. His survey data indicate a loss of 10.8 million rental transactions a month, a fraction of the total market estimated in excess of 3 billion a year. The situation could change if DBS penetration proceeds apace.

"[The typical system owner] is doing something else. He's not watching movies," Alexander says. For retailers, "the pie won't be as big." Especially if his cassette library is filled to overflowing. DBSers with 60 or more tapes are more likely to curtail future acquisitions in favor of satellite broadcasts. Significantly, the survey found, pay-per-view movie purchases are replacing about 50% of lost rentals, the survey indicates. Surfing the sports channels is thought to account for much of the rest.

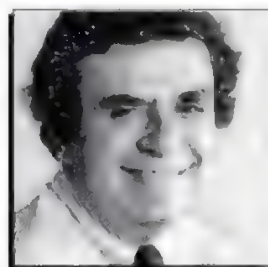
The big question facing retailers is whether DBS' early adopters are indicative of the rest of the population. Alexander doesn't see a similarity. "They're not a good proxy for future growth," he says. By the time DBS becomes a household standard, home video will have adapted. DVD, cur-

rently where DBS was three or four years ago, is an obvious candidate to right the balance. Most consumers, after all, enjoy the cassette experience—about equal to DBS in the Alexander study.

Sell-through could also be a protective shield. It's not nearly as sensitive to DBS as rental is, and Alexander predicts that cassette sales will rise steadily over the next five years. VCR owners bought 735 million tapes last year, with plenty of shelf space to be filled.

Alexander estimates that the industry has most of the next decade to bring the average collection to his optimum level of 65-70 cassettes. DVD's role, at this stage in its development, is a question mark.

**BARRON'S VIEW:** The April 28 edition of Barron's puts an optimistic spin on DVD's future, quoting several analysts who predict that the format will add 4-



by Seth Goldstein

6 percentage points to the growth of studio profits by 2000. Adams Media Research president **Tom Adams** places the value of the DVD market in 2006 at \$9 billion, "\$5.7 billion going to the studios' coffers" (assuming standard wholesale discounts). If the holdouts are convinced by the cover story, the forecast might prove reasonable.

Barron's mulls why Disney remains a holdout and, dismissing copyright protection as a reason, decides executives "are just slow off the mark." That's because "DVD until now has been handled at a low level at Disney and... top executives aren't really aware of the full potential." Since Hollywood has been immersed in DVD discussions for the past two years, however, it's hard to credit ignorance.

Most of those interviewed expect Disney to join in, if only because DVD absolutely needs family titles. "DVD is for people who collect movies, and the most-collected movies come from Disney," State Street senior VP **Larry Haverly** told Barron's. "If Disney jumps aboard, you have the makings of the biggest consumer success since the VCR. If it doesn't, you have a flop like the laserdisc."

Two Sony executives, **Ben Feingold** of Columbia TriStar and **Mike Fidler** of Sony Electronics, beg to differ. Fidler says that Disney "is important but not critical." The

(Continued on page 59)

PICTURE  
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## For Rebate Hounds, Disney's 4th-Quarter Lineup A Beauty

**I**N OTHER DISNEY NEWS: Although the departure of **Ann Daly** was the big news from Buena Vista Home Video recently (*Billboard*, May 3), the studio also announced its fourth-quarter lineup.

A thick briefing book contains information on 11 releases and enough rebates and "value adds" to keep the most avid coupon clipper busy through the rest of the year.

The title destined to get the biggest publicity push is "Beauty And The Beast: The Enchanted Christmas," the first direct-to-video sequel to the 1991 blockbuster. Street date is Nov. 11, with a \$26.99 retail price.

The talent from the first film is back for this "Beauty" video spin-off. Returning voices include **Paige O'Hara** as Belle, **Angela Lansbury** as Mrs. Potts, **Robbie Benson** as the Beast, and **Jerry Orbach** as Lumiere. **Tim Curry** and **Bernadette Peters** join the cast. The video also features four new songs written by **Rachel Portman** and **Don Black**. Portman won a 1996 Oscar for "Emma," while Black co-wrote "Sunset Boulevard" with **Andrew Lloyd Webber**.

Soap maker Lever 2000 will offer a \$5 rebate when consumers

buy eight bars and the tape. An on-pack sticker will instantly allow consumers to get \$2 off the purchase of any video in the 1997 Disney Video Collection.

Packed inside each "Beauty" tape will be \$5 in coupons good for discounts on Mattel Storytime Princess dolls and Dancing Princesses gift sets. The title will also be part of the Disney Video Rewards Program, which awards free videos to consumers who purchase selected Disney releases.

With the absence of a big fourth-quarter title like "Toy Story," the lineup has a number of catalog promotions. Off the market since 1991,

the animated classic "The Jungle Book" will be back in stores Oct. 14, priced at \$26.99.

The rerelease will include a free "Music Of The Jungle Book" song book and a making-of documentary at the end of the tape. Inside each cassette purchasers will find a "Kids Ride Free" travel voucher from Amtrak.

In addition, consumers who purchase three Kid Cuisine products and the video will be eligible for a \$5 rebate. An instant rebate will be attached to the video good for \$2 off the price of "Alice In

(Continued on page 60)

## SHELF TALK

by Eileen Fitzpatrick



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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			Year of Release	Rating	Suggested List Price
			TITLE	Label Distributing Label, Catalog Number	Principal Performers			
			★ ★ ★ No. 1 ★ ★ ★					
1	9	2	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
2	1	7	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
3	2	10	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
4	4	48	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1998	NR	24.95
5	3	8	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
6	5	8	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
7	6	81	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
8	8	5	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
9	31	2	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
10	7	21	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
11	11	6	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
12	10	3	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
13	12	6	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
14	13	22	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
15	17	57	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
16	14	10	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
17	15	3	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
18	18	8	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
19	NEW ►		CRUMB	Columbia TriStar Home Video 10693	Robert Crumb	1995	R	19.95
20	19	65	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
21	25	9	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1977	NR	14.98
22	21	4	PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
23	16	11	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
24	29	2	BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95
25	22	5	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
26	20	19	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	26.98
27	37	3	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
28	23	5	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
29	35	3	SELENA REMEMBERED	EMI Latin Video 77826	Selena	1997	NR	19.98
30	27	73	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
31	30	17	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
32	24	12	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
33	26	9	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
34	32	26	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
35	RE-ENTRY		WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
36	28	2	MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF	Walt Disney Home Video Buena Vista Home Video 9265	Animated	1997	NR	14.99
37	NEW ►		PENTHOUSE: SECRET LIES, SECRET DESIRES	Penthouse Video WarnerVision Entertainment 57016-3	Various Artists	1997	NR	24.95
38	40	13	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
39	NEW ►		PRIEST	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson	1995	R	19.99
40	33	3	GOOSEBUMP: THE WEREWOLF OF FEVER SWAMP	FoxVideo 24394	Various Artists	1997	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.



## U.K. VID MARKET POSTS RECORD YEAR

(Continued from page 57)

Warner/MGM led the supplier ranking for the fourth consecutive year, posting a market share of almost 19%. CIC maintained runner-up status in the face of strong competition from Buena Vista and PolyGram Video, which doubled its share on the strength of the PolyGram Filmed Entertainment production slate.

The top renting titles for 1996 were,

in order, "Braveheart," "Seven," "Die Hard With A Vengeance," "Bad Boys," and "Waterworld."

Last year's movies actually were no stronger than in previous years, but their marketing campaigns have been. CIC began its striking, branded-oriented "One To Watch" television effort in January 1996. A major title has been featured each month, starting with

"Congo." Other studios, most notably Warner, have also gone solo to a greater extent than in the past two to three years.

Then, in March, Columbia TriStar Home Video, PolyGram, Fox Guild, and Entertainment in Video joined forces to launch a jointly funded onslaught called the Advertising Alliance.

Using the campaign as a guide, other studios were invited into the fold when one of the four either didn't have a big enough title or the money to put behind it. Buena Vista put up "Father Of The Bride II" and First Independent touted "White Squall."

"It was a concerted effort to make

the public aware," says Richard Crook, Fox Guild's sales and marketing director. "There was also a lot of good product, big enough to catch the eye of the casual passerby."

Rental's success proved, once again, that the fittest survive best. The number of specialty stores has declined to 5,000 from 12,000 in 1989, which has left the field to the better, more marketing-minded retailers. Now competing for share are such dominant chains as Blockbuster, Global, and Apollo.

"The advertising by all the studios has been part of it, but the rest is accounted for by the extra copy depth

stocked by retailers and the general standard of dealers in rental and [sell-through]," says Warner managing director Mike Heap. "We've got a breed of video retailers who are thoroughly professional. I just wish they had double the stores."

Demand is polarizing around fewer professional retailers and fewer titles. More than ever before, the big hits generate much of the revenues.

"It's a classic chicken-and-egg situation," says Fox Guild's Crook. "It's good that lead titles are being backed by the trade, but one of the best selling points of video is the choice that it offers."

## MGM FINDS STEADY SALES IN LINES

(Continued from page 51)

also handle the studio's two kid-vid lines, "Family Entertainment" and "Family Treasures." Further refinements will come with experience.

"We're still in the learning stage," says Tappin, who points out that only 200-300 titles are involved at present. "This is still a developing strategy." The "James Bond" and "Rocky" collections, which combined have sold 10 million cassettes, remain separate, but MGM might brand its hallmark musicals from the 1940s and '50s. "There is some potential in that area for broader distribution," she comments.

Several weeks ago, MGM announced the first releases in its eighth line, "Western Legends." It's the only brand being introduced this year. Among the seven titles are the classic "Red River," starring John Wayne and Montgomery Clift, and two new to video, "Billy Two Hats," with Gregory Peck, and cult favorite "Terror In A

Texas Town."

The studio isn't stinting on the come-ons accompanying its Father's Day campaign: Cassettes will have original theatrical trailers and letterboxing (where available) at no additional charge. Another seven titles will follow, including "Comes A Horseman," with Jane Fonda and James Caan, and "Wild Bill," with Jeff Bridges and Ellen Barkin, priced to sell for the first time.

Retailers are beginning to provide in-store support, including brand-specific floor space, personalizing MGM's generic merchandising aids. "That's one of the things that has made this work," Tappin says. The alternative can be loss of identity, with titles shelved "alphabetically somewhere."

Tappin wants to broadcast retail cooperation in the hopes of getting others to do the same. "We want to spread the word," she says, "and develop it across the board."

## PICTURE THIS

(Continued from page 57)

story doesn't quote anyone from Warner Home Video, and in fact Warner is hardly mentioned, despite the fact that it's the studio leader in DVD.

**MAY FLOWERS:** Warner is releasing five DVD titles May 20—"10," "Batman Forever," "Chariots Of Fire,"

"Outbreak," and "The Wild Bunch: Director's Cut"—and distributing one each from New Line ("Dumb And Dumber," May 20) and HBO Home Video ("Zeus & Roxanne," May 13).

**ON THE MOVE:** Former Blockbuster Entertainment chairman/CEO

Bill Fields didn't waste any time relocating, confirming the suspicions of Josephthal Lyon & Ross analyst Dennis McAlpine of a well-planned exit (Billboard, May 3). Fields returns to large-scale retailing as president/CEO of Hudson's Bay Co., Canada's largest department-store chain.

Billboard.

MAY 10, 1997

## Top Special Interest Video Sales™

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★ ★ NO. 1 ★ ★	
1	1	11	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
2	3	51	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	4	23	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	5	9	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
5	2	23	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
6	11	3	NBA IN THE PAINT FoxVideo (CBS/Fox) 8323	14.98
7	8	13	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	69.99
8	6	370	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
9	9	17	PINSTRIPE DESTINY Orion Home Video 96012	19.98
10	7	11	NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98
11	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	16	59	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
13	13	21	SUPER SLUGGERS Orion Home Video 96001	14.98
14	14	201	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
15	RE-ENTRY		FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95
16	10	45	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
17	19	67	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
18	18	5	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98
19	RE-ENTRY		GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
20	12	87	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★ ★ NO. 1 ★ ★	
1	1	23	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
2	9	33	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
3	2	27	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
4	NEW▶		THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
5	16	3	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
6	20	3	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
7	4	27	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
8	RE-ENTRY		THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
9	NEW▶		THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
10	13	69	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
11	5	43	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
12	15	97	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
13	RE-ENTRY		DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
14	6	59	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
15	11	27	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
16	RE-ENTRY		CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
17	10	51	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
18	RE-ENTRY		YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
19	19	3	REEBOK: SWEAT FACTORY PolyGram Video	14.95
20	8	29	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.



**May 21-25, 1997**  
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**in New Orleans!**  
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**Plan to be there!**

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# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
			★ ★ ★ NO. 1 ★ ★ ★			
1	2	4	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brac Pitt	
2	3	5	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson	
3	1	6	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn	
4	6	3	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes	
5	5	11	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman	
6	4	11	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan	
7	35	2	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer	
8	10	3	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman	
9	7	5	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan	
10	11	7	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans	
11	29	2	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	
12	13	3	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts	
13	20	3	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey	
14	9	29	FARGO (R)	PolyGram Video 8006386931	François McDormand William H. Macy	
15	39	2	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor	
16	11	7	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks	
17	18	4	HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Joni Lovitz	
18	15	7	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan	
19	12	11	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz	
20	14	6	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge	
21	NEW		THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg	
22	25	11	THE SPITFIRE GRILL (PG-13)	Columbia TriStar Home Video 89053	Alison Elliott	
23	19	4	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette	
24	28	4	BASQUAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie	
25	16	11	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller	
26	17	9	LAST MAN STANDING (R)	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken	
27	21	14	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick	
28	23	7	BOUND (R)	Republic Pictures Home Video 82498	Jennifer Tilly Gina Gershon	
29	22	8	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adrian Pasdar	
30	26	6	HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	
31	27	11	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams	
32	30	10	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	
33	24	17	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock	
34	31	12	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes	
35	34	10	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Siobhán	
36	40	7	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated	
37	33	4	SURVIVING PICASSO (R)	Warner Home Video 14483	Anthony Hopkins	
38	NEW		SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah	
39	36	20	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	
40	NEW		THE PROPRIETOR (R)	Warner Home Video 14904	Jeanne Moreau	

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## SHELF TALK

(Continued from page 58)

with "The Jungle Book."

The title will also have a fast-food tie-in, which will probably be a McDonald's deal, because Disney has a 10-year agreement with the burger giant.

Other catalog promotions include a 40th-anniversary limited edition of "Old Yeller," scheduled for an Oct. 7 release. Suggested list is \$19.99. A limited-edition fully-restored "Sleeping Beauty," priced at \$26.99, will hit retail Sept. 16. The title will carry a \$5 rebate when consumers purchase it plus two 12-packs of Diet Coke or Caffeine Free Diet Coke.

An instant on-pack rebate attached to all videos in the "Love Bug" collection offers \$2 off "Sleeping Beauty."

Finally, the supplier is adding yet another branded line. This one will be called "The Comedy Favorites Series," and the first two titles will be "The Shaggy Dog" and "The Shaggy D.A." The titles will be cross-promoted with "Old Yeller"; an instant coupon worth \$2 off the purchase of either "Shaggy" title when consumers also buy "Old Yeller" is included in the packaging.

**GOOD GUY IMAGE:** Expanding its retail agreement with Thomson Consumer Electronics, Image Entertainment has signed an exclusive DVD distribution deal with the Good Guys!

Under the deal, Image will eventually supply DVD software to all 76 stores in the Good Guys! chain. To date, 53 stores within the seven-city test market mandated by Warner Home Video carry new-format movies. Good Guys! reports that 20,000 DVD units have been shipped to those outlets.

Image expects to begin distributing DVD product from Columbia TriStar Home Video and PolyGram Video, as well as its own in-house product, to the Good Guys! this month. Image also has an exclusive distribution agreement with Playboy Home Video and will ship its first release, "The 1997 Playmate Of The Year" DVD, May 28.

Image recently signed a deal with Thomson to sell DVD software into the electronics manufacturer's retail base, creating a dump display that holds Warner, New Line Home Video, and MGM Home Video titles. It also highlights Thomson's RCA and ProScan DVD player units.

The same displays are in 87 Montgomery Ward stores, says Image DVD product manager Garrett Lee. "There are numerous other chains interested in carrying the display," he adds, "but we're limited to retailers in the seven test cities. When Columbia, PolyGram, and Playboy begin releasing product, we're free to go anywhere."

**GOTTA DANCE:** Sony Wonder has put together a sweepstakes for the May 20 release "How To Be A Ballerina." Consumers who enter the contest will be able to win dance wear from Danskin. The grand-prize winner will be awarded ballet lessons for one year.

Consumer will be alerted to the sweepstakes by stickers on "Ballerina" cassettes, which are priced at \$9.98. Entry forms are inside each cassette and are available by mail.

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	4	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
2	2	30	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
3	3	6	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
4	4	23	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
5	7	25	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
6	5	173	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
7	6	5	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
8	8	26	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3.38428	Van Halen	LF	19.98
9	15	131	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
10	13	98	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
11	16	28	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
12	10	23	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
13	12	164	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
14	14	78	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
15	17	174	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
16	11	25	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
17	11	23	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
18	24	23	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimmi Hendrix	LF	19.98
19	27	9	WOMAN, THOU ART LOOSE! Integrity Video 2394	T.D. Jakes	LF	19.95
20	20	93	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
21	21	157	\$19.98 HOME VID CLIFF-EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
22	18	16	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
23	19	23	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
24	32	47	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
25	22	56	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
26	RE-ENTRY		RE-ENTRY Word Video 1695	Mark Lowry	LF	21.95
27	25	125	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
28	31	7	HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
29	29	24	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
30	RE-ENTRY		LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
31	RE-ENTRY		TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
32	RE-ENTRY		GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
33	RE-ENTRY		WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF	19.98
34	39	63	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Manah Carey	LF	19.98
35	30	122	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
36	26	8	THE VIENNA I LOVE Philips PolyGram Video 37987	Andre Rieu	LF	19.95
37	RE-ENTRY		ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
38	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
39	38	39	VIEUPHORIA ● Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
40	RE-ENTRY		THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA platinum cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.



# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ANITA COCHRAN

Back To You  
PRODUCER: Jim Ed Norman  
Warner Bros. 46395

Featured in *Music To My Ears*,  
March 15, 1997

#### SARA HICKMAN

Misfits  
PRODUCERS: various  
Shanachie 8028  
Label debut from Texan singer/songwriter Sara Hickman is "a collection of odds and ends" that (mostly) spans the last 10 years in an engaging, if scattershot, self-portrait. In a collection featuring guest stars Brave Combo, Adrian Belew, David Sancious, and Tony Levin, highlights include the graceful "Secrets Of Love II" and "Satin Sheets For Alice," the venomous get-even narrative of "Dumptruck," the lilting Tex-Mex inflections of "False Pretenses," and the delicate "Everyone's Gone To The Moon." Other random gems include the comically catchy "Radiation Man," an enjoyable, unused TV theme song, and the bitter-sweet choral voices of "Romania," composed to raise money for that country's orphans. Covers include a jokey take on "Baby, It's Cold Outside," a not-too-jokey take on David Cassidy hit "I Think I Love You" (with Mildred from Spot), and a skating version of "Zippity Doo Dah."

#### DEBBIE GRAVITTE

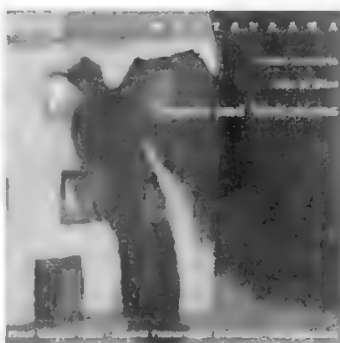
The MGM Album  
PRODUCER: Bruce Kimmel  
Varèse Sarabande 5742  
Although countless standards flow from MGM musicals, it's not apparent here, since only three songs of the 15 here—"Love," "Too Late Now," and "Where The Boys Are"—were actually written for film musicals. Because MGM obviously turned to other rich sources, mainly Tin Pan Alley and Broadway, Gravitte has lots of first-rate songs to sing. A wonderfully talented Tony winner on Broadway, she is also first-rate, though a more well-defined vocal personality wouldn't hurt what are otherwise winning performances.

### CLASSICAL

#### KATHLEEN BATTLE

Grace  
PRODUCERS: David Frost, Dr. Steven Paul  
Sony Classical 62035  
Kathleen Battle's latest offering is a gorgeous collection of sacred music covering a wide range of religious classics from Bach, Handel, and Mozart to an African-American spiritual. As a technician, Battle remains unparalleled. But the new life and freshness she brings to all she touches—even well-traveled standards like Gounod's "Ave Maria" and the traditional "Were You There When They Crucified My Lord?"—reveal interpretive skills that can only come from a deep personal reservoir of faith and commitment. Accompanied by a marvelous full orchestra and smaller ensemble, both under the direction of Robert Sadin, as well as the heavenly American Boychoir, Battle has delivered another collection that almost renders superlatives superfluous.

### SPOTLIGHT



#### EINOJUHAN RAUTAVAARA

Angels And Visitations  
Elmar Oliveira, violin; Helsinki Philharmonic Orchestra, Lef Segerstam  
PRODUCER: Seppo Sirala  
Ondine 881  
Finnish composer Einojuhani Rautavaara has been penning a series of pieces with angelic appellations over the past few years, but his is no vision of celestial cherubs. Like "Angel Of Light" from last year, "Angels And Visitations" is a collection of great, grand power. Its dynamic range is considerable, from songful sublimity to dnfal declamation and back again. Rautavaara's dramatic Violin Concerto mines roughly the same vein as John Adams' recent award-winning Violin Concerto, with a mixture of glorious, long-breathed melody and electric *moto perpetuo*. The orchestral fantasia "Isle Of Bliss" brims with gorgeous tunes and textures; by rights, it should be all over classical radio. The title work is a darker, more disturbing piece, suggesting fallen angels. The Finnish Ondine label has more than a dozen Rautavaara discs in its catalog; distributed by Koch.

### WORLD MUSIC

#### THE KLEZMATICS

Possessed  
PRODUCER: Robert Musso  
Green Linnet/Kenophile 4050  
With equal measures of reverence and revolution, New York's Klezmatics return with a lively, soul-stirring set that continues their cosmopolitan updating of traditional Eastern European Jewish folk. With guest star pianist John Medeski, the

### SPOTLIGHT



#### DEPECHE MODE

Ultra  
PRODUCER: Tim Simenon  
Mute/Reprise 46522  
Following the well-publicized personal struggles of its lead singer, British techno rock act Depeche Mode delivers an album of dark but ultimately redemptive music, highlighted by such epic tracks as the catchy, propulsive lead single, "It's No Good"; melodically charged opener "Barrel Of A Gun"; the moody, soulful "Home," with its vintage Depeche vibe; the dramatic "Sister Of Night"; and the atmospheric instrumental "Jazz Thieves." By now, the group's repertoire has evolved into a multifaceted sound that straddles modern rock, techno, and dance genres. The top five debut of "Ultra" on The Billboard 200 and the success of "It's No Good" on the Modern Rock Tracks chart indicate that Depeche Mode's following is still ample. Furthermore, after more than 15 years of steady gold, platinum, and multiplatinum records, the band remains on the vanguard of cutting-edge music with plenty of crossover appeal.

band's progressive side comes out on such tracks as the clattersome, Arabic-sounding "Moroccan Game" and the smoky, languidly jazzy "Mizmor Shir Lehanef (Reef Song)," which celebrates a pastime some might consider less than kosher. More traditional klezmer perspectives are found in "Kolomeyke," "Svarts Un Vays (Black And White)," and "Sirba Matey Matey." Playwright Tony Kushner wrote the album notes as well as the lyrics to the beautifully melancholy "An Undoing World." The

### VITAL REISSUES

#### THE JIMI HENDRIX EXPERIENCE

Are You Experienced?  
PRODUCER: Chas Chandler  
Experience Hendrix/MCA 11602

#### THE JIMI HENDRIX EXPERIENCE

Axis: Bold As Love  
PRODUCER: Chas Chandler  
Experience Hendrix/MCA 11601

#### THE JIMI HENDRIX EXPERIENCE

Electric Ladyland  
PRODUCER: Jimi Hendrix  
Experience Hendrix/MCA 11600

#### JIMI HENDRIX

First Rays Of The New Rising Sun  
PRODUCERS: Jimi Hendrix, Eddie Kramer, Mitch Mitchell, John Jansen  
Experience Hendrix/MCA 11599  
First fruits of the newly formed ven-

ture between rock icon Jimi Hendrix's heirs and MCA Records is the reissue of the Jimi Hendrix Experience's three studio albums and Hendrix's "First Rays Of The Rising Sun" collection. Although these albums have been available on CD, this is the first time they've been remastered from the original 2-track masters rather than from lower-quality tape copies. Similarly, the album's covers have been restored to those of their original U.S. pressings, resulting in a more authentic and authoritative package than Hendrix fans have had to date. Like an old master restored to its original beauty, these albums once again sparkle with all the energy they were intended to radiate.

album concludes with excerpts from the Klezmatics' score for Kushner play "A Dybbuk: Between Two Worlds": the sweetly serene folk balladry of "Fradde's Song," the lurching grotesquerie of "Beggar's Dance," and the enchanting violin-spirals of "Dybbuk Shers."

### R & B

#### TASHA HOLIDAY

Just The Way You Like It

PRODUCER: Various

MCA 11460

This is a promising debut by an artist whose voice has the strength to develop into an R&B staple, given the right songs. Tasha Holiday demonstrates versatility on songs that range from the hip-hop midtempo romp "Just The Way You Like It" to "Don't Go Away," a sultry romantic ballad on which she issues a more mature vocal delivery. Although the project's material occasionally slips into "been there, heard that" folly, the vocalist's skills help elevate the musical script. The artist is at her best when she avoids showy vocal tumbling runs, such as on "Here We Go Again," a traditionally styled R&B ballad that highlights solid soul music skills.

### LATIN

#### RUBÉN SIERRA

El Indio

PRODUCER: Julio Alvarado

RMM 82039

His batting average might be in a deep slide, but this slugger for the Cincinnati Reds is heading north, musically speaking, as he turns in a pleasant sophomore salsa disc whose embraceable choral passages merge nicely with Sierra's agreeable light baritone and earnest delivery. Though he likely would not be confused with a seasoned, hard-improvising *sonero*, Sierra acquires himself with aplomb on most entries, including such swinging numbers as "Déjame Ir" and "Quisiera."

#### YOLANDITA MONGE

Mi Encuentra

PRODUCER: Sergio George

WEA Latina 18410

On her latest outing, this veteran bal-ladeer neatly steps out of the pop pocket to explore the percussive grooves of her native Puerto Rico. Typically stylish pop/tropical musical backdrops by hot producer Sergio George mesh nicely with Monge's warmer-than-ever delivery, particularly during "Tal Para Cual," "Devuélveme Tu Amor," "Ahora, Ahora," and "Vete Ya."

### JAZZ

#### CHARLES MINGUS

Mingus Plays Piano

REISSUE PRODUCER: Michael Cuscuna

GRP/Impulse! 217

Progressive bassist/composer/bandleader Charles Mingus' 1963 solo piano set sounds more like the keyboard stylings of a jazz arranger than those of a jazz pianist. Still, an artist of Mingus' expansive creativity needed to make no apologies for this rare, stripped-down view of his idiosyncratic artistry. On original themes "Meditations For Moses" and the lushly voiced "Myself When I Am Real," Mingus is given to passionately scrambling, Latin-esque cadenzas that tie in with his lauded piece of the same year, "The Black Saint And The Sinner Lady." Fans will enjoy Mingus favorite "Old Portrait," as well as his unconscious vocalizing on slightly

renamed classic "Orange Was The Color Of Her Dress, Then Silk Blues." Standards receiving Mingus' gentle deconstructions include "I'm Getting Sentimental Over You," "I Can't Get Started," "Body And Soul," and "Memories Of You." Accompanying this release are excellent albums from pianists McCoy Tyner, Ahmad Jamal, and Alice Coltrane, plus two outstanding Sonny Rollins sets.

### COUNTRY

#### CLAY WALKER

Rumor Has It

PRODUCERS: James Stroud, Clay Walker

Giant 24674

Walker continues to impress as a solid, low-key, hat-on-his-head mainline country singer. He's branching more into producing and writing, contributing the title cut and two other songs that he wrote or co-wrote. As one of the spiritual children of the George Jones school of hard-edged Southwestern country, he maintains the tradition of kick-ass uptempo songs and solemn, hat-in-hand ballads. The world may not need another margarita song, but the one here is OK.

#### JOE DIFFIE

Twice Upon A Time

PRODUCERS: Johnny Slate & Joe Diffie

Epic 67693

Joe Diffie is one of the best ballad singers in the world. Even Vern Gosdin, who is nicknamed "The Voice," has called him "the man with the golden voice." So why is he constantly saddled with insignificant ditties, like the inane current single, "This Is Your Brain"? The title cut here and "The Promised Land" and "Somethin' Like This" are world-class music. To quote from the latter song, "put your faith in the music we're making."

#### SAWYER BROWN

Six Days On The Road

PRODUCERS: Mark Miller & Mac McAnally

Curb 77881

Powered by a rock-solid remake of Dave Dudley's 1963 No. 2 hit "Six Days On The Road," this album has returned quirky group Sawyer Brown to prominence. What really propels that song, though, is Duncan Cameron's gritty guitar work. Otherwise, this is a solid mix of ballads and uptempo songs. Cuts 12 through 17 are blank, because cut 18 is about a football player whose number was 18. Clear?

### GOSPEL

#### T.D. JAKES

Woman, Thou Art Loosed

PRODUCERS: Steven Ford & Marcus Dawson

Integrity 10502

Having rocketed to the top of the charts in only a matter of weeks, T.D. Jakes has obviously struck a nerve with the gospel market. A renowned evangelist with a national following and a Dallas congregation of 5,000, Jakes calls on a handful of gospel luminaries to handle most of the singing, which he intersperses with his own rousing, inspired narration, prayer, and preaching. Gospel divas Shirley Caesar and Vickie Winans, as well as Sheryl Brady, Linda Williams, and Juanita Bynum turn in stellar performances of both traditional songs of praise and worship and solid new material with strong cross-demographic appeal. Most of the songs are sequenced to be separable from the spoken-word segments, and radio has wasted no time in jumping on what will surely stand as a major release.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).



# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### P O P

► **SHERYL CROW** *A Change Would Do You Good* (3:50)  
 PRODUCER: Sheryl Crow  
 WRITERS: S. Crow, J. Trott, B. MacLeod  
 PUBLISHERS: Warner-Tamerlane/Old Crow/Trottsky/Waken/Woensie Stand, BMI  
**A&M 00443** (cassette single)  
 Sheryl Crow's current eponymous collection proves to be knee-deep in solid radio entries. The set's third single is yet another infectious toe-tapper that has the fun vibe of a freewheeling campfire sing-along—but with the kind of biting and intelligent lyrics that have elevated Crow miles above the current glut of guitar-slingin' women. There's no question that pop and mainstream rock programmers will be going out of the way to put this winner on the air ASAP.

► **DEBORAH COX** *Things Just Ain't The Same* (3:40)  
 PRODUCERS: Bob Antoine, Andre Evans  
 WRITERS: A. Antoine, N. Harris, A. Evans  
 PUBLISHER: not listed  
**Arista 3372** (c/o BMG) (cassette single)  
 With this tune from the soundtrack to "Money Talks," Cox continues to show herself as a singer with the potential to rise far above the ranks of trendy young jeep sirens. The longtime comparisons to labelmate Whitney Houston should be forever squashed by this lushly produced jeep/R&B shuffler, on which Cox proves that she is an increasingly distinctive stylist who will someday be an influential figure in the development of other artists. Beyond adding some soulful warmth to top 40 playlists, this single should succeed in whetting many an appetite for a new Cox album.

► **DEL AMITRI** *Not Where It's At* (3:38)  
 PRODUCER: Mark Freegrad  
 WRITER: Currie  
 PUBLISHER: PolyGram International, ASCAP  
**A&M 00457** (cassette single)  
 The band's new album, "Some Other Sucker's Parade," is previewed by a playful, retro-spiced rocker. The concise and contagious chorus is thick with harmonies and ringing guitars, the kind that will appeal to posters with a taste for '60s flavors and giddy, straightforward boy-meets-girl lyrics. Top 40 programmers hankering for a little guitar action need not look any further.

► **MOODSWINGS** *Together As One (Lumi-nous)* (3:46)  
 PRODUCERS: Hood, Showbiz  
 WRITERS: Hood, Showbiz, Disley  
 PUBLISHER: not listed  
**Arista 3353** (c/o BMG) (cassette single)  
 It's been way too long since partners Hood and Showbiz have offered their soothing brand of dance/pop. On this peek into the act's forthcoming album, "Psychedelicatesse," they come on like an ethereal cross between Robert Miles and Enigma, weaving a shimmering melody into quietly insinuating synthet-ic rhythms. The music is iced with uplifting chants and words of unity that are as touching as they are sincere. Listen closely and take heed.

► **UNIQUE II** *Break My Stride* (3:16)  
 PRODUCERS: Edwin Geppner, Werner Freisatter  
 WRITERS: M. Wilder, G. Prestipino  
 PUBLISHERS: Streetwise/Buchta/No Ears, BMI  
**Columbia 54343** (c/o Sony) (cassette single)  
 Yep, this is a dance-leaning cover of the Matthew Wilder '80s pop chestnut. It has already saturated radio airwaves throughout Europe, with a number of programmers here already giving it positive feedback. Highly videogenic

Viennese songbird Jade Davies chirps her way through the track's Ace Of Base-like reggae-inflected groove with engaging energy. She'll have little to no trouble successfully carrying this one into the hearts of folks who prefer familiarity over adventure.

► **ALICIA RAE** *Must Be Mistaken* (4:47)  
 PRODUCERS: Ron Soric, Phil Casagrande, Quetser Welsh  
 WRITER: E. Stuart  
 PUBLISHER: not listed  
**Benton 001** (12-inch single)  
 Rae is a New York newcomer who oozes with star potential on this jaunty lil' dance/pop confection. Her vocal is framed by a rubbery bassline and lively percussion that is readily accessible to radio stations and club floors. With all too many ingénues taking the cover route into public consciousness, Rae deserves credit for stepping out on a limb with an original tune by Eric Stuart. It's a move that will ultimately serve her extremely well. Contact: 616-878-5967.

### R & B

► **MAXWELL** *Suitedale: The Proposal Jam* (3:58)  
 PRODUCERS: Peter Mokran, Musze  
 WRITERS: Musze, David  
 PUBLISHERS: Sony/ATV Tunes/Muswell/Gan Zmira, ASCAP  
**Columbia 9998** (c/o Sony) (CD single)  
 There seems to be no end to the creative musings of Maxwell, who surprisingly changes his vocal pitch for this lusty and loving ballad. Singing straight from the gut, he perfectly relays his longing to join, under God and by law, with the object of his desire. Radio will eat up Maxwell's emotional performance, and women will melt at his sincerity. Definite "mood" music.

► **GEORGE BENSON** *Marvin Said* (5:20)  
 PRODUCERS: Tommy LiPuma, Ricky Peterson  
 WRITER: G. Benson  
 PUBLISHER: Triangle, BMI  
**GRP/MCA 9823** (c/o Uni) (cassette single)  
 Benson shows the kids how it's done on this heartfelt homage to Marvin Gaye. He glides through this track's meticulously structured and comfortably plush jazz/funk arrangement with deceptive ease. Benson's flair as a vocalist is topped only by his masterful guitar work, which is displayed here to maximum effect. R&B adult programmers are the label's target for this single, though it really deserves to be heard in heavy rotation on every possible R&B station. From the venerable artist's sterling new album, "That's Right."

► **BONEY JAMES** *I Still Dream* (4:14)  
 PRODUCERS: Paul Brown, Boney James  
 WRITERS: J. Stoddard, J. Oppenheim, P. Brown, S. Cross  
 PUBLISHERS: Urban Junction East/May You're Hey/To-Cats/Last Honest Man, BMI  
**Warner Bros. 8776** (cassette single)  
 James' album "Sweet Thing" will get a nice boost from this sleek, sax-lined R&B ballad, which features one of Al Jarreau's better vocal performances in recent times. As with Benson's new single, "I Still Dream" should be received as a firm reminder to the disciples of the Maxwell/D'Angelo classic soul movement of where it all began—and it should be regarded as an equally viable entry for youth-driven radio consumption.

► **ASHFORD & SIMPSON WITH MAYA ANGELOU** *What If* (3:57)  
 PRODUCERS: Nicholas Ashford, Valerie Simpson  
 WRITERS: N. Ashford, V. Simpson, M. Angelou  
 PUBLISHERS: Nick-O-Va/Guydot, ASCAP  
**Hopack & Silk 432** (c/o Ichiban) (cassette single)  
 The veteran duo take another dip into their album "Been Found" and pull out a gloriously romantic R&B ballad that shows how well time has treated their instantly recognizable voices. They are

complemented by the soulful poetry of Angelou. With all the world reaching for a disposable rap interlude, how refreshing it is to find a spoken passage that is rich with as much depth as the main lyrics. Open your mind and heart to this lovely recording.

### C O U N T R Y

► **LONESTAR** *Come Cryin' To Me* (3:29)  
 PRODUCERS: Don Cook, Wally Wilson  
 WRITERS: J. Rich, W. Wilson, M.D. Sanders  
 PUBLISHERS: Sony/ATV Songs/Feed Them Kids, BMI; Starstruck Writers Group/Mark D., ASCAP  
**BNA 64840** (7-inch single)  
 Personality-packed lead vocals and an infectious rhythm track are the highlights of this fine single. Gently persistent guitar riffs set an appealing tone; the lyric has a great, encouraging sentiment; and it all adds up to a strong record from this talented band.

► **JEFF FOXWORTHY WITH THE BEACH BOYS & LOS STRAITJACKETS** *Howdy From Maui* (2:38)  
 PRODUCERS: Scott Rouse, Jeff Foxworthy, J.P. Williams  
 WRITERS: J. Foxworthy, S. Rouse, R. Scaife  
 PUBLISHERS: Max Left/Shadow/Songs of PolyGram International/Virgin Timber, BMI  
**Warner Bros. 8771** (7-inch single)  
 Country's current comedy boom continues with a fun offering from Foxworthy that features lively contributions from the Beach Boys (after all, no beach vacation tune would seem complete without them) and Los Straitjackets. There's a lot to generate laughs here as Foxworthy chronicles his redneck relatives' visit to Hawaii—they use coolers and grocery bags for luggage, for example. It's cute, lighthearted fare, and since country radio is having success with comedy songs again, this should have lots of appeal for programmers.

► **TERESA** *Baby That's What Love Does* (3:04)  
 PRODUCER: Doug Johnson  
 WRITERS: Teresa, R. Samoset  
 PUBLISHERS: Warner-Tamerlane, BMI; WB/Samoset Songs, ASCAP  
**Epic 78561** (c/o Sony) (7-inch single)  
 Epic's newest talent find is a seasoned vet of the college market, having won the National Assn. of Campus Activities' country entertainer of the year honor for the past three years (becoming the only female act to win the award three times). A New Englander with a strong, resonating voice, Teresa knows how to take command of a song. Though the lyric is a little weak and repetitive, Johnson's skilled production and Teresa's buoyant performance make for an enjoyable record nonetheless.

### NEW & NOTEWORTHY

► **BUGS** *Wrapped Up* (4:55)  
 PRODUCERS: Bugs  
 WRITERS: D. Biegel, A. Jervis, T. Deva  
 PUBLISHER: B-3 Jazz, SESAC  
 REMIXERS: Bugs, Morcheeba, Jamie Myerson  
**Ubiquity 023** (CD single)  
 Radio programmers, listen up! This San Francisco-rooted act has concocted a wonderfully imaginative yet wholly accessible dance/R&B jam that is a refreshing respite from the cookie-cutter fodder that is currently being shoved down everyone's throats. Producers/writers Andrew Jervis and David Biegel draft renowned club chanteuse Terra Deva to flex her golden voice over an arrangement of wickedly infectious beats and plush funk/soul keyboards. In its original incarnation, "Wrapped Up" is ripe for picking by the jeep kids, as well as top 40, R&B, and crossover programmers. In the remixing hands of Morcheeba and Jamie Myerson, the song becomes a trippy journey that will make club adventurers smile. Contact: 415-864-8448.

► **RIVER ROAD** *I Broke It, I'll Fix It* (3:30)  
 PRODUCERS: Scott Hendricks, Gary Nicholson  
 WRITERS: B. Hill, B. Cason  
 PUBLISHERS: MCA/Brother Bart/Sold for a Song/Buzz Cason/Southern Writers Group, ASCAP  
**Capitol 10396** (CD promo)  
 The basic sentiment of this song—a man saying, "OK, I've messed up, but I'll make amends"—was better expressed in Gary Allan's recent hit "Her Man." But having said that, it's really not a bad song, and the best thing about the record is the vulnerable, confessional delivery by the lead vocalist of this new Capitol act. Strong production and performance should catch the ears of country radio.

### D A N C E

► **KINGS OF TOMORROW** *Fade It Black* (no timing listed)  
 PRODUCERS: J. "Sinister" Seale, Sandy Rivera  
 WRITERS: J. Seale, S. Rivera  
 PUBLISHER: Deep Dish, ASCAP  
 REMIXERS: J. "Sinister" Seale, Sandy Rivera, Roger Sanchez  
**Yoshitoshi 034** (12-inch single)  
 This is one for the clubheads who never get enough of deep-house dubs. Producers J. "Sinister" Seale and Sandy Rivera are stars in the making, as is evident in the crafty manner in which they weave together the track's keyboards, basslines, and sound effects. There's a sharp edge to the beat, while an array of well-placed synth loops add up to a hook that pleasantly yanks at the ear. Once you've worn out the original versions, there's a bevy of equally potent remixes by Roger Sanchez that are drenched in tingly soul and moody darkness.

► **COLOUR CLIMAX** *Ignorance Is Bliss* (no timing listed)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Mood Food 143** (12-inch single)  
 Mood Food Records has been one of the best-kept secrets of the Chicago club scene for a couple of years—but not for much longer. "Ignorance Is Bliss" is a hit-bound exercise in jittery acid-funk that deftly straddles the line between the acid-jazz and electronic communities. Yes, the requisite disco remix is included, and it's handled quite nicely by Sure Is Pure. But be adventurous and dip into the original downtempo version. It's not like much else that you've heard lately—a brave move that we wish more folks would make when entering the studio.

► **ROBYN** *Do You Know (What It Takes)* (3:30)  
 PRODUCER: Deniz Pop  
 WRITERS: D. Pop, Robyn, M. Martin, H. Crichtlow  
 PUBLISHERS: Heavy Rotation/BMG/Cheiron Songs/Mega Songs, ASCAP  
**RCA 64830** (c/o BMG) (cassette single)  
 Talk about explosive singles. It'll be several weeks until RCA begins officially soliciting airplay on this bright'n'bouncy ditty, but "Do You Know (What It Takes)" is already getting active airplay on more than 60 stations—many of which actually jumped on it nearly a month ago on European import. All the hubbub makes perfect sense, given the Swedish teenage singer's oh-so-charming presence, which is sorta a hybrid of Brandy and Monica with a pinch of Mariah Carey. Robyn makes the most of the song's irresistibly sweet chorus and finger-poppin' funky backbeat. A youth-driven smash that will entice adults to the fold within seconds.

### A C

► **ALAN PARSONS** *So Far Away* (3:49)  
 PRODUCER: Alan Parsons  
 WRITER: I. Barrison  
 PUBLISHERS: Parsonics/Ian Barrison, ASCAP  
**River North 51416** (CD promo)  
 Parsons teams up with Christopher Cross for what is easily the most commercially and creatively viable single either has issued in eons. In fact, marrying Cross' delicate and wistful tenor with Parson's softly caressing melody makes so much sense that one wonders why the two didn't connect sooner. If "So Far Away"—which is a highlight of Parson's current "On Air" collection—finds the ardent adult audience it deserves, perhaps an album-length collaboration will be in order.

### ROCK TRACKS

► **SOCIAL DISTORTION** *Don't Drag Me Down* (3:51)  
 PRODUCER: Michael Benihon  
 WRITER: not listed  
 PUBLISHER: not listed  
**550 Music 8363** (c/o Sony) (CD promo)  
 The next jam unleashed from "White Light, White Heat, White Trash" continues the band's thread of no-frills punk-pop. The beat thrashes at a mosh-inducing pace with layers of razor-sharp guitars and snarling riffs. We dare you to try to sit still during this riotous rave-up; it's just not possible. It doesn't hurt that all of the mayhem is held together with a hook that just doesn't quit and take-no-prisoners lyrics.

► **JONNY LANG** *Lie To Me* (4:03)  
 PRODUCER: David Z.  
 WRITERS: B. McCabe, David Z.  
 PUBLISHERS: Ryan Cory/David Z., BMI  
**A&M 00455** (cassette single)  
 Here's a case of a face and voice not necessarily matching up. One look at the brooding young potential teen idol on the sleeve of this single, and one is prepared for candy-coated pop fodder. However, the music introduces Lang's impressive (if slightly undeveloped) blues rasp in a rush of fluid guitar riffs and barroom-styled rock beats. This is a surprisingly credible single that will raise the eyebrows of seasoned folks who never get enough of their old Stevie Ray Vaughan and Jeff Healy records, as well as kids who may have never even heard of the blues genre.

### R A P

► **MASTER P & STEADY MOBB'N** *I Could Change* (no timing listed)  
 PRODUCERS: Master P, DJ Daryl  
 WRITERS: not listed  
 PUBLISHERS: Burrell Avenue/Big P/Beats by the Pound, Bomb Shelter, ASCAP  
**No Limit 53273** (c/o Priority) (CD single)  
 On this cut heard in the movie "I'm Bout It," Master P turns in a poignant and intelligent social commentary about his community from the standpoint of one whose life is affected by drugs, welfare reform, and black-on-black violence. Lyrically sound, the tight production will win over radio and listeners whose personal tales mirror his own.

► **THE COMRADS** *Homeboyz* (3:14)  
 PRODUCERS: Mack 10, Gangsta, Bub  
 WRITERS: T. Anderson, K. Garmon  
 PUBLISHER: No Way, ASCAP  
**Street Life 72392** (c/o All American) (CD single)  
 This is a cute tale that flips the "you can take the girl out the city..." anecdote. The Comrads turn in a well-produced and well-versed single proclaiming their affinity for the seedier side of things. Unable to suppress their hood sensibilities—regardless of the environment—the Comrads tell some interesting, if at times far-fetched, tales. The total package is highly entertaining.

**SINGLES PICKS** (►): New releases with the greatest chart potential. **CRITICS CHOICE** (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY**: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)





## DIRECT-TO-VIDEO

### HERCULES THE LEGENDARY JOURNEYS: THE LOST KINGDOM

Universal Studios Home Video  
91 minutes, \$14.98

Saving virgins about to be sacrificed to the gods, finding lost cities, and fighting bad guys is just a day's work for Hercules. In this family-friendly series spawned from the top-rated syndicated series, hunky Kevin Sorbo plays the godlike Hercules. This episode has him trying to save the people of Troy. The only problem is that the pesky goddess Hera has hidden the city. While he's trying to find Troy, he stumbles across a young woman about to be sacrificed to the water god. He frees her, but soon discovers that the woman's independent spirit clashes with his own. After a few hair-raising incidents, the two manage to work together and save Troy. Although the story line is predictable, the charming Sorbo, lush settings, and above-average special effects keep viewers interested. The price point should make this an easy sell to fans of the series. Three other episodes, "And The Amazon Women," "In The Underworld," and "The Circle Of Fire," are also part of this series. A \$3 rebate with multiple purchases and a cross promotion with Carl's Jr. and SoundSource Interactive add muscle to the debut.

School of Social Research. Since it is said that one in five Americans can trace a relative to Ellis Island, this release should have broad appeal. It is a must-see for any American history buff.

### MUHAMMAD ALI: THE WHOLE STORY

Warner Home Video

348 minutes, \$109.98

This six-tape set focusing on the career of boxing legend Muhammad Ali details his life, his game, and his beliefs. More than just a great athlete, Ali, at an early age, was a role model before it became a way to win an advertising endorsement. The series contains more than three hours of fight footage, including his most famous bouts with Sonny Liston, Ken Norton, George Foreman, and Joe Frazier. The series also explores the racial discrimination Ali experienced despite his 1960 Olympic victory at age 18 and his comeback after being ousted from American boxing for refusing to be drafted based on his religious beliefs. Several famous sportswriters, including the late Howard Cosell, former managers, and family members, add spice and perspective to the Ali story.



### LEARN & PLAY CLASSIC ROCK GUITAR, VOL. 2

Ubi Soft

Windows 95 CD-ROM

Talk about private lessons. The "Learn

& Play" guitar series enables the music student to teach himself, with a little help from a computer and tunes penned by John Lennon and Paul McCartney. This follow-up to Vol. 1 assumes a basic skill level and provides instruction and practice in such playing techniques as slide, finger picking, and bar chords. The user begins navigating each multi-level lesson by choosing one of seven songs, including "Yesterday," "Michelle," and "Let It Be." The seven songs lead to 70 specialized lessons that build a chord vocabulary and teach the techniques necessary to tackle the tune. Excellent audio and visual capabilities allow the student to hear the music while following along the highlighted chords on the sheet music or studying the close-up views of the fingering or chord diagrams. The function bar lets the student loop, skip, rewind, or fast forward, moving at his own pace and stopping for more in-depth instruction on the trickier riffs. Best of all, "Learn & Play" features a recording function that allows the budding guitarist to compare his own playing to the instructor's—a good incentive to practice, practice, practice.

### K-9 CYBER COMPANION

Fujitsu Interactive

PC CD-ROM

The cyberpet craze continues. The latest addition to many computer-owning households is a virtual puppy—available as a boxer, poodle, or mutt. The digital pet, who dwells in three 3D environments, can be trained to sit, fetch, and perform other pet tricks.

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### HILTON HEAD ISLAND'S SCI-FI TRILOGY

By David Cline

Performed by the Hilton Head Island Repertory Com-

pany

Ziplog Productions

90 minutes, \$9.95

Originally produced for radio, this tape offers three tales by Cline: two comical and one serious. The first piece, "General Emergency," is a wacky, over-the-top satire on the bureaucracy of health care and HMOs: In the future, a man goes to the hospital with a cold, is treated with machine-like inefficiency (not only is his cold not cured, but he loses a hand in the process), ends up with a bill of thousands of dollars, and, unable to pay, is forced to join the "debtor donor" program, in which he has to give up vital organs to pay his bill. In the second story, "The Lost Planetarians," a spaceship full of misfits and wackos gets lost in space and lands on a planet of cannibalistic giant lizards. The cast is lively and energetic, and there's no

shortage of goofy character voices. The actors sound like they're having a ball in both stories. The tone shifts in "Twin Engines," a thoughtful, "Twilight Zone"-type piece about the nature of personal identity in a future in which living people can be artificially duplicated.

### LOLITA

By Vladimir Nabokov

Read by Jeremy Irons

Random House Audiobooks

12 hours (unabridged), \$39.95

Fresh from his role as Humbert Humbert in the upcoming film version of "Lolita," Irons slips back into the role in this first-person audiobook. His tour de force performance is not to be missed. In a silky, sinister voice, he brings out all the nuances of the character: pompous and arrogant, calmly rational yet obsessed and insane. Humbert revels in his forbidden desire yet is tormented by it. The controversial story, of course, deals with a middle-aged man's sexual obsession with a 12-year-old girl. It's a fascinating listen; however, it would have been improved with some judicious abridgement. For example, when Humbert takes Lolita on two cross-country trips, each lasting over a year, we get too many tedious, minor details that could easily have been edited for this audio version. Likewise, the section of the book in which Humbert loses Lolita and spends three years tracking her down could have been trimmed substantially. These long sections begin to bog the audio down at times, but Irons' winning performance is impressive from beginning to end.

## TELEVISION

### CRONKITE REMEMBERS

CBS VIDEO

95 minutes, \$19.98.

Culled from a television special that aired earlier this year, this video packs six decades of Walter Cronkite's news-gathering experience and insight into a tight package. For news junkies and would-be journalists, this video is the ultimate shop-talk session. Cronkite shows he's as good a storyteller as he was a serious anchorman who helped shaped television news. In one segment, Cronkite tells how he was completely astonished and left speechless when he anchored the telecast of the first man to walk on the moon. Even after taking a cram course in physics, the only commentary he could muster about the event was "Oh, wow!" Other major events, like the Kennedy assassination and Vietnam, also get the Cronkite spin. Fellow newsmen Andy Rooney and Bernard Shaw, as well as astronaut Wally Schirra and Cronkite family members, add their two cents about Walter, too.

## DOCUMENTARY

### ELLIS ISLAND

History Channel Video

150 minutes, \$49.95

This three-tape set is a fascinating look at America's premier immigration station, which became known as the gateway to hope for millions from 1892 to the 1950s. Hosted by actor Mandy Patinkin, the series explains how the U.S. government was determined to make Ellis Island a model for controlling the flood of immigrants that came to America in the early 1900s. The series also tells the story through some emotional accounts from people who were processed at Ellis Island. Many often break down in tears when recalling what it like seeing the Statue of Liberty for the first time or reuniting with a relative who had brought them over. Historical perspectives are provided by leading experts from Columbia University, Rutgers University, and the New

## IN PRINT

### DOO-DAH!

Stephen Foster And The Rise Of American

Popular Culture

By Ken Emerson

Simon & Schuster

400 pages, \$30

### THE UKULELE: A VISUAL HISTORY

By Jim Beloff

Miller Freeman Books

112 pages, \$24.95

It was at the midpoint of the 19th century that the American people—regardless of economic station or ethnic strain—seemed to find their common image in the lilting vernacular of popular music, and the songs of Stephen Foster appear to have almost single-handedly engineered that feat.

"Oh! Susanna," Foster's first hit, was published in 1848 and quickly saw modification as everything from

a temperance song to an abolitionist's hymn, while also enjoying rearrangement by classical performer Louis Moreau Gottschalk and myriad fanciful rewrites as an anthem of the California Gold Rush. Foster's music went on to inspire talents as diverse as Antonin Dvorák, Charles Ives, Al Jolson, Irving Berlin, Fats Waller, George Gershwin, Hoagy Carmichael, Tommy Dorsey, and Bob Dylan.

Author Emerson even speculates near the close of his masterfully researched and richly readable "Doo-Dah!" (named for the unison choral refrain of "De Camptown Races," an enduring ditty the songwriter published in 1850) that Foster could have had a kindred spirit in former Beach Boy Brian Wilson. As it happens, Emerson is more on target than he might have supposed, since 9-year-old Brian wrote out his own Gold Rush-derived wording of "Oh! Susanna" as a classroom exercise in Hawthorne, Calif., on May 3, 1952.

"Stephen Foster's music, in sum, seems to be all things to all people," Emerson observes, "from the crowd at Churchill Downs on Kentucky Derby Day to a lone Caribbean immigrant riding the New York City subway—and it has been so for a century and a half." Sadly, the hard-drinking and much frustrated Foster would scarcely prove as adaptable in his own passage, and Emerson probes deeply and without sentimentality into the evils, ironies, and bizarre indignities of the African-American mimicry and racist blackface dialect with which Foster penned many of

his classics—although Foster became uneasy with and eventually abandoned such practices.

The cultural breadth of this tale, encompassing frontier romanticism, the Civil War, and the expansive rise of transcontinental transportation and communications, collides intriguingly with the contradictions of Foster's experience (the Pittsburgh-born urban denizen rhapsodizing about the Southern ruralism he hardly glimpsed), as well as the cruelest illusions this country has had to transcend to fulfill its charter. In short, "Doo-Dah!" is essential for all cultural truth-seekers.

Equally illuminating but a tad less somber is "The Ukulele," an eye-wideningly handsome work with a splendidly detailed text by Beloff, who is the nation's leading authority on the subject as well as the associate publisher of Billboard. A virtuoso on the bantam acoustic strumbox (which

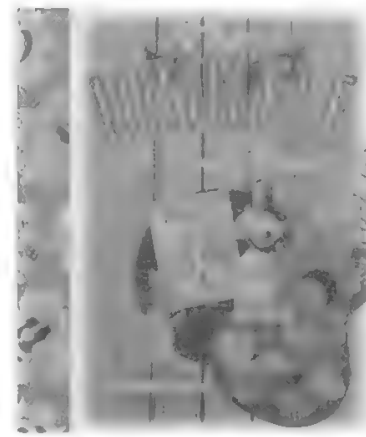
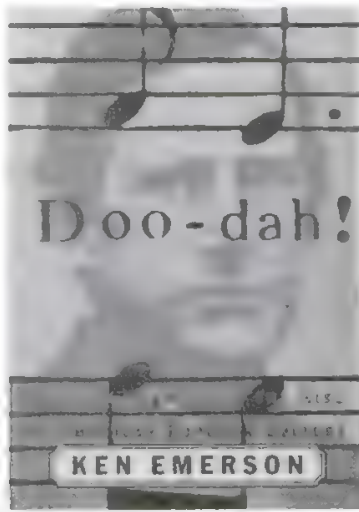
actually comes in soprano, concert, tenor, and baritone sizes), Beloff has previously published three fine uke songbooks and issued an album of his own compositions on the instrument.

As with the fortunes of Foster, the pan-cultural saga of the ukulele begins at the median of the previous century, when travel writer John A. Dix published a book in 1850 titled "A Winter In Madeira And A Summer In Spain And Florence." Dix made prominent mention in his account of the Portuguese ancestor of the uke, the *machete de braga*, but stated, "It is not probable that the *machete* will ever emigrate from Madeira."

Twenty-nine years later, a ship carrying 419 Portuguese sojourners docked in Hawaii, the fabled celebration of their safe passage purportedly exposing the citizens of Honolulu to the four-stringed *braginha* on which the arrivals played their native folk songs of thanksgiving. The subsequent line of ukulele accession from Hawaii's King David Kalakaua to Cliff "Ukulele Ike" Edwards, Bing Crosby, Arthur Godfrey, Alice Faye, and Betty Grable, Ponce Ponce of TV's "Hawaiian Eye," Elvis Presley, Joni Mitchell, and former Beatle George Harrison is far too formidable to retrace here, but Beloff does so with intelligence, affection, and ample scholarship.

In the end, both "Doo-Dah!" and "The Ukulele" demonstrate that no facet of our cultural heritage should be understood too hastily, lest we miss the fun and the deeper manifold meaning often hiding therein.

TIMOTHY WHITE





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## LIFELINES

### BIRTHS

Twins, Gavin Walker and Trevor Wade, to **Larry and Ronna Rudolph**, April 3 in New York. Father is an entertainment attorney with Rudolph & Beer.

Boy, Luke Declan, to **Silvio and Kim Tancredi**, April 19 in Hartsdale, N.Y. Father is executive producer and managing director of Northcott Productions.

Twins, Madeleine Joyce and Nathalie Gale Rae, to **Eric and Janis Gardner**, April 24 in Los Angeles. Father is a producer and personal manager. Mother was formerly a VP at RSO Records.

### DEATHS

**Johnny Hicks**, 78, of undisclosed causes, April 9 in Carmel, Calif. Hicks had multiple careers in the course of his life, including a nine-year stint as MC of the Big D Jamboree in Dallas in the late '40s and early '50s. He was also a country artist and recorded for Columbia Records. Hicks hosted and/or pro-

duced numerous radio programs and won a Peabody Award for his work on a series about juvenile delinquency. Most recently, he hosted "Country Gold" on KTOM Salinas, Calif. He was also a novelist, photographer, and actor. He is survived by his wife, Regina; three sons; and seven grandchildren.

**Tom Hall**, 57, of lymphoma and leukemia, April 12 in Los Angeles. He was a weekend talk-show host on that city's KABC for the past 19 years. In television, he was also a public affairs and documentary reporter. He is survived by his wife, Luana; three daughters; a grandson; a brother; and a sister.

**Donald Pietromonaco**, 61, of complications from emphysema, April 18 in West Los Angeles. He was one of two DJs known as Johnny Rabbitt on KXOK St. Louis. There, he worked as that highly popular personality from 1964 to 1969. He is survived by a son and two daughters.

## GOOD WORKS

**RAMONE AWARD:** The music, entertainment, and media unit of B'nai B'rith will present producer **Phil Ramone**, also president of N2K Encoded Music, with its 1997 Creative Achievement Award June 24 at the Sheraton New York Hotel & Towers. A full table (10 tickets) is \$4,000, while individual tickets are \$400. For more info, call **Al Fellich** at 516-374-4298, **Henry Rosenberg** at 201-569-6560, or **Esther Rothstein** at 212-983-5800.

**CONCERT DONATIONS:** A&M/Perspective act **Sounds Of Blackness** will donate 50 cents for each ticket sold during its upcoming tour to the Lenard Clark Jr. Rehabilitation Fund, which was established after the black Chicago youth was knocked off his bicycle and badly beaten in March in what is believed to have been a racially motivated incident. He is now being treated at the Chicago Rehabilitation Center. The concerts will take place Tuesday (6) at the Lincoln Theatre in Washington, D.C.; Thursday (8) in New York at Town Hall; and May 12 in Chicago at the House of Blues. Contact: **Courtney Barnes** at 213-466-9300.

**MATCHING FUNDS:** Specialty Store Services, the Morton Grove, Ill.-based supplier of retail merchandising products, reports a matching funds program to support Fast Forward to End Hunger, an effort sponsored by the Video Software Dealers Assn. (VSDA) that raised more than \$1 million in 1996 to combat childhood hunger in America. From July 1 through Sept. 30, Specialty Store Services will donate up to \$20,000 to match contributions made by the company's customers. Contact: **Lee Gimbel** or **Evan Finke** at 847-470-7000 or 1-800-998-9129.

**AIDS BOOTH HOST:** Republic Pictures will sponsor the Video Industry

AIDS Action Committee (VIAAC) booth at this year's VSDA convention in Las Vegas July 9-12. Each year at the convention, VIAAC hosts a Red Ribbon Raffle and Silent Auction with nearly 100 film, TV, video, and sports memorabilia available for purchase. Last year's event raised more than \$40,000, bringing the total to nearly \$1.5 million collected to date. The funds are earmarked for distribution to more than 100 AIDS health-care organizations and facilities in the U.S. and Canada. Contact: **Monika Young Moulin** at 310-473-4147, **Elizabeth Loer** at 212-371-0798, or **Sue Procko** at 818-227-0677.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MAY

May 1, 16th Annual Bassin Breakers, hosted by the AEC One Stop Group, Broward County Convention Center, Fort Lauderdale, Fla. 800-329-7664.

May 1-4, Fifth Annual Real Radio 97.1 Celebrity Art Auction, benefiting the MusicCares Foundation, Directors Guild of America, Los Angeles. 310-201-8846.

## FOR THE RECORD

The incorrect World Wide Web site address was given in a story on Seven Mary Three (Billboard, May 3). The band can be reached on the Internet at [www.TM3.com](http://www.TM3.com).

## HIGHER GROUND

(Continued from page 42)

the only major-label chief to attend.)

Though the session was informative and encouraging, the panelists rarely delved into specifics, and one attendee said he had expected to hear some dirt but didn't. CCM magazine assistant editor **Greg Rumburg** said that he wished the panelists had been more specific in relating their concerns. "There was a lot of talk about the 'glass ceiling,'" he said, "but no one really talked about what it was or what exactly happened." Rumburg said he and other men would like to be advocates for change but need a clearer picture of the issues.

But as I mentioned earlier, music was the high point of GMA Week. **Steven Curtis Chapman's** show at the Nashville Arena demonstrated why he keeps winning all those Doves. No matter how big the venue, he never loses that ability to communicate intimately and passionately with an audience. The same can be said of **dc Talk**. Their show at the Ryman Auditorium was also a highlight. **Say-S, Switchfoot, Identical Strangers** (featuring **Andy Denton** and **Randy Thomas**), and **Caedmon's Call** were among the new acts that had attendees talking. Reunion celebrated its 15th anniversary with performances by **Third Day, Kathy Troccoli, Carolyn Arends, Clay Cross, and All Star United**. Five Minute Walk Records sponsored a great night of music, and **Gotee Records' "Gotee Joint"** kept things hopping all week (I left its post-Dove party at 2:30 a.m., and there were still revelers having a great time, including **Myrrh's Grover Levy**). **Sarah Masen** was brilliant during her too-short set at the Sparrow/rethink show. With her electric guitar and girlish charm, she has an absolutely engaging stage presence. In addition to "Break Hard The Wishbone" and "All Fall Down," she premiered a great new tune from her upcoming album, "Fragrance Of Pink."

I also finally got to see the **Newsboys** with the impressive stage set they've been using on their Take Me to Your Leader tour. Wow! All the great things I'd heard still didn't prepare me for that incredible production and the boys' stellar performance. It capped a great evening that also featured **The Waiting, Out Of The Grey, Geoff Moore & the Distance**, and a special

appearance by **Oleta Adams**, who is working on a gospel record for **Harmony**. **BeBe Winans** was a great host, and one of the emotional, and musical, highlights was when his brother **Ronald**, who has been battling heart problems, joined him onstage. That same evening **Myrrh** celebrated its 25th anniversary with a great evening of music featuring **Guardian, Jaci Velasquez, Amy Grant, Grover Levy, Greg Long, and Bryan Duncan**, among others. **Gotee's Out Of Eden** also performed. I heard someone describe the group as "joyful, but not pretentious." All I know is I couldn't stop humming "You Brought The Sunshine" the rest of the week. There's just not enough space to do justice to

the week's multitude of music and events, but it will definitely go down as one to remember.

Congratulations to **Bob Carlisle** on his album "Shades Of Grace" topping the Top Contemporary Christian albums chart this issue after 51 weeks, a successful spurt no doubt fueled by that set's "Butterfly Kisses" winning song of the year and inspiration song of the year at the Doves. The set is also No. 1 this issue on the Heatseekers chart and No. 21 on the Adult Contemporary chart. Carlisle and co-writer **Randy Thomas** are thrilled that the song is garnering mainstream AC radio airplay and is on its way to becoming a major crossover hit.

## USTR'S SECTION 301 LIST

(Continued from page 4)

worsen.

The USTR also placed 36 countries on a second-level "watch list" to monitor enforcement commitments already made. Among them were Bulgaria, Canada, Israel, Luxembourg, and the Republic of San Marino.

Jason S. Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), says he is "highly appreciative" of Barshefsky's actions.

In addition to praising the USTR's placement of Russia and Paraguay on the priority list, RIAA lauded the USTR's resolve to initiate World Trade Organization dispute proceedings against Luxembourg for its role in the manufacture and distribution of pirate products throughout Europe.

Russia was cited for lax enforcement and its failure to protect pre-1995 U.S. recordings.

Other countries on the USTR's second-level "watch list" drawing RIAA attention were the Republic of San Marino, which it said plays "a major role" in the global distribution of bootlegs (Billboard, April 12), and Canada, which the trade group says discriminates against U.S. companies and performers.

The RIAA also cited Bulgaria and Israel for lack of enforcement in clamping down on exported pirate CDs, and Mexico, which despite a new copyright law, has been "unsuccessful" in addressing a piracy problem of "immense scale." **BILL HOLLAND**

## FOX UPS ITS KID VID PRESENCE

(Continued from page 3)

Kirk. "The Marvel product has just been acquired and hasn't been on the market. We're investing in a new brand and are not just trying to sell off product." The Marvel line was part of the Fox Children's Network acquisition of Saban Entertainment in October 1996.

"At this point we have a critical mass of children's product," says Kirk, "and it's product with characters that appeal to children of all ages."

Fox will release 14 titles at \$9.98, some of which will be bolstered by on-pack premiums. Marvel titles "Spiderman," "The Incredible Hulk," "The Iron Man," and "The Fantastic Four" will be packed with mini comic books.

Two "Where's Waldo" titles will feature on-pack Wacky Waldo stickers, and "Beetleborgs: The Vampire Files" will have a sheet of removable tattoos inside each cassette.

Seven Dr. Seuss titles will also carry a \$9.98 price point, but will not have any free premiums.

Nine titles will be released at \$5.98, "Adventures Of Raggedy Ann & Andy: The Mabbit Adventure," "Bobby's World: Roger 'N' Me," "The Little Mermaid," "Snow White," "The Tick: The Tick Vs. Arthur," two "Life With Louie" titles; and two "Garfield" titles. Kirk says the lineup hits the preschool and preteen demographic groups.

None of the \$5.98 titles will feature free merchandise, but consumers who purchase any title in the line can enter a sweepstakes. The grand-prize winner of the sweepstakes will be awarded a trip for four to anywhere in the continental U.S. on a private jet.

Other prizes include a set of all 24 Fox Kids Video titles, T-shirts, and caps.

In addition, instant winning game pieces will be included in select cassette packages. Winners can collect the prizes until March 13, 1998.

Missing from the launch is "The Mighty Morphin Power Rangers," which switched distribution from now-defunct WarnerVision Entertainment to Fox earlier this year.

Kirk says the supplier is holding back releasing new Power Rangers product until the video release of "Turbo: A Power Rangers Movie" July 8. The direct-to-sell-through theatrical title is priced at \$19.98.

"We didn't want the release of the new line to steal any thunder away from the video release of [a] movie," says Kirk. "We'll wait until sales of 'Turbo' has run its course before releasing any 'Power Ranger' titles under the Fox Kids Video banner."

Kirk says the supplier's goal is to get the whole kids line permanent shelf space at retail.

"The quality of the product merits its own section," he says, "and we're expecting strong visual presence at retail."

Retailers have given the new kids line a "favorable reception," but Kirk wouldn't disclose which dealers have agreed to give special treatment.

A variety of pre-pack configurations and in-store signage is available.

The line will also be supported by a multimillion dollar national television, print, and radio advertising campaign starting in mid-July targeting mothers ages 25-54.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**The Next Generation.** EMI recording artist Jon Secada recently joined WALK Long Island, N.Y., and 20 students from the Dawnwood Middle School Chorus for lunch to encourage school music programs. Here, Secada, in black, discusses his career with a couple of future potential chart toppers and WALK Breakfast Club host Mark Daniels, left. Secada, whose current single, "Too Late, Too Soon," moves to No. 41 on Billboard's Hot 100, encouraged the students to "stay in school and ask a lot of questions. The more you know, the better off you will be."

## newsline...

**LET IT RAINN.** Radio stations nationwide are being asked to play a public service announcement at noon May 16 from Rape, Abuse & Incest National Network (RAINN) co-founder Tori Amos. The PSA contains information about the organization, which operates a confidential national hot line for sexual assault victims (AirWaves, Billboard, March 29). The PSA is followed by Amos' "Silent All These Years." MTV and VH1 will air a video version of the announcement. RAINN has assisted 142,000 callers since its founding in July 1994.

**PROFITS TRIMMED.** San Francisco-area commuters get a free ride May 13-16 on the Bay Bridge (to the tune of \$500,000), courtesy of Evergreen Media as part of a \$1.5 million settlement Evergreen inherited from United Broadcasting due to the infamous haircut stunt by WRCX (Rock 103.5) Chicago's Mancow Muller that jammed the Bay Bridge a few years ago.

**THE WEB WE WEAVE.** Radio station trading continues to get more complicated. In what is becoming a pattern for the company, Odyssey Communications has picked up two suburban Chicago stations, ethnic WVVX and AC WJDK from Douglas Broadcasting and DMR Media, respectively, in a deal valued at \$10.6 million. Both outlets reside at the 103.1 frequency, causing speculation that the company will reflect its strategy in New York and L.A., where it has taken several same-frequency suburban stations and is simulcasting them. It's unclear yet what format will land on the 103.1 Chicago-area frequency.

In other confusing station trading: Jacor picks up Secret's AC WLTF Cleveland and its AM for \$23.9 million. Capstar buys top 40 WNOK Columbia, S.C., but then deals it to Clear Channel. Capstar also picks up Ameron Broadcasting's Birmingham, Ala., outlets, including AC WMJJ. And Clear Channel purchases KSSN, KMVK, and KOLL Little Rock, Ark., for \$20 million from Triathlon Broadcasting to join with its KDDK and KMJX. Clear Channel will now own three country FMs in the market.

**OUT OF THE BUSINESS.** The Christian Science Church is planning to sell its public radio news operations, Monitor Radio, and two shortwave frequencies it owns in Cypress Creek, S.C., and KHBI on the island of Saipan. The Christian Science Monitor began producing public radio programs in January 1984 and stands next to NPR as the leading public radio news provider. It also provides religious radio programs, which are heard on commercial stations. According to a spokesman, "Since the fall of the Berlin Wall, international broadcasting has been evolving rapidly with shortwave playing less of a role as commercial broadcasting expanded. We... need to focus more on producing programs than on operating the channels of distribution."

**NET USERS LISTEN, TOO.** A new study from Paragon Research reveals that of Internet users who listen to radio, 20% have accessed a radio station's World Wide Web site. Visitors were predominantly male (68% male, 32% female) and concentrated in the 25-34 age cell.

## Radio Researchers Step Up Service Arbitron, Strategic Offer Upgraded Info

■ BY DOUG REECE

LOS ANGELES—In light of the fierce competition created by such 1990s trends as station consolidation and narrowcasting, today's programmers are understandably hungry for new tools that will help them keep up with the Joneses—and the Chancellors or the Paxons, as it were.

Hoping to satiate this appetite, such companies as Arbitron and Strategic Media Research have recently announced improvements in their research programs that will help programmers navigate the modern broadcast minefield.

In February, Arbitron launched an upgraded version of its Programmers Package, shipping the new floppy disc software to its Maximiser subscribers. Meanwhile, in March, Chicago-based Strategic Media Research began touting AccuTrack, an expanded and more-frequently delivered version of its AccuRatings call-out research analysis program.

"Look at what's happening in the market today," says Strategic CEO Bruce Masterson. "A real factor of consolidation is that these [station] groups are more focused on week-to-week programming. They're piling on debt, they're more leveraged, and Wall Street is looking for them to perform better."

With those performance gains in mind, AccuTrack has decided to provide weekly faxes containing listener sample information designed to help programmers spot upcoming trends in their respective markets.

The new service also highlights the effectiveness of stations' marketing and advertising efforts, as well as perceptual tracking that was previously available only once or twice a year.

Top 40 WKUT New York GM John Fullam says one of his prime motives for signing onto AccuTrack was to receive more current imaging information.

"Every radio station wants to know where its strengths and weaknesses are when they have a key image category," he says. "As the saying goes, 'perception precedes behavior,' so it's important to keep a finger on the pulse of how people see your station."

Even more comprehensive are the changes to Arbitron's Programmers Package, which have been developed over a two-year span, gathering feedback from programmer focus groups and applying that information to a new system beta-tested by several radio stations.

The updated version of Programmers Package contains 15 new and/or

improved reports whittled down from 40 suggested by programmers and executives at Arbitron.

New trending reports, including information on cume, time spent listening, and target demo daypart, create a giant step forward from the previous Programmers Package, which allowed users to only examine one survey at a time.

Six remaining reports help stations call up reports based around such groupings as ZIP code-specific diary keepers, day-to-day listen-

information.

Michaels says the culmination of information in these reports acts as a "checkup" for radio stations.

"When you go to the doctor for a checkup, they will take your pulse, look in your ears, and give you an overall examination," he says. "Radio should do the same thing. When you're healthy, it's good to see what exactly the healthy parts are."

"However, if you're sick, the doctor will still look at your pulse and other parts before looking at areas you may be having problems in."

While the number of new reports may intimidate some programmers, a member of the beta test group who has used the new package says it actually alleviated many of the headaches that arose from the previous version.

"Before, you really had to dig into these programmers' reports and understand them and know what the norm was," says KVIL Dallas PD Bill Curtis. "Much of this information was previously available, but it was a lot more difficult to decipher than it is now."

For those curious as to why Arbitron did not initiate these changes sooner, Michaels has a quick, convincing argument.

"Even at Arbitron, we never had a computer large enough to hold all of this new data," he says. "The old Programmers Package just dealt with raw diaries. This is much more flexible and complicated."

"When you start looking at the size of markets like New York with diaries containing 15 lines of information," he adds, "you can see what we were up against. Not to mention the fact that we increased our sample size by 70% two years ago."

Essential in the advent of the new Programmers Package was the Pentium processor computer, which is required hardware for running the package.

If these developments signal an invigorated concern in providing programmers with more current and specific audience information, what does the future hold?

For starters, Arbitron is planning on offering Programmers Package research in a proprietary form over the Internet. Plans for electronic delivery of AccuTrack should be complete within the year.

While all of this information is seen as a step forward for programmers, even Masterson is careful to qualify the ultimate worth of research data.

"If you're in the information business, chaos is a good thing," says Masterson. "We help people sort out the chaos and reduce the perceived risk. We can't reduce the actual risk, just the perceived risk."

*'Arbitron and Strategic Media Research have announced improvements in their research programs that will help programmers navigate the modern broadcast minefield'*

ing habits, and recycling by daypart.

Like Masterson, Arbitron manager of radio programming services Bob Michaels mentions today's hostile radio environment when discussing improvements in his new information system.

"What we are seeing in the '90s with the formation of all of these duopolies and with niche programming is that everyone in every format is tuning their station differently," says Michaels.

"Radio is war," he adds. "We're in a battle trying to maintain our audience and steal audience from our competitors, but there are only so many shares and it's becoming harder to get them. [Programmers Package] is a map of the battlefield, and it basically tells us where the soldiers are."

Of the more noticeable changes in the resulting package is a substantial shift toward more micro-analytical data.

Not only has Arbitron broken down its report sequences from quarters to individual months (and weeks for some programs), but the new Programmers Package also affords programmers an unprecedented ability to customize and manipulate reports down to quarter-hour dayparts, adding any necessary demographic or ethnic



## Adult Contemporary

T. WK	W. WK.	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	18	***No. 1*** FOR THE FIRST TIME COLUMBIA & ALBUM CUT	◆ KENNY LOGGINS 2 weeks at No. 1
(2)	6	6	13	YOU WERE MEANT FOR ME ATLANTIC - 9010	◆ JEWEL
(3)	4	5	10	I'LL ALWAYS BE RIGHT THERE RAM & S.W. CUT	BRYAN ADAM
4	2	1	13	AM BY MYSELF S.W. M. - 9010	◆ CELINE DION
5	3	4	15	I BELIEVE I CAN FLY WARNER SUNSET ATLANTIC 42422 JIVE	◆ R. KELLY
(6)	7	9	9	UNTIL I FIND YOU AGAIN "ART" - 9010	◆ RICHARD MARX
7	5	3	30	UN-BREAK MY HEART RCA - 9010	◆ TONI BRAXTON
(8)	9	10	11	TOO LATE, TOO SOON S.W. M. - 9010	◆ JON SECADA
(9)	12	18	14	SECRET GARDEN "ART" - 9010	◆ BRUCE SPRINGSTEEN
10	8	7	15	VALENTINE W.B. M. - 9010	JIM BRICKMAN WITH MARTINA MCBRIDE
11	10	11	11	HAVANA "ART" - 9010	◆ KENNY G
12	13	13	47	CHANGE THE WORLD S.W. M. - 9010	◆ ERIC CLAPTON
(13)	21	24	4	HERE IN MY HEART "ART" - 9010	CHICAGO
14	11	8	14	IT'S IN YOUR EYES "ART" - 9010	◆ PHIL COLLINS
(15)	19	23	6	IF TOMORROW NEVER COMES "ART" - 9010	JOOSE
16	16	17	22	I BELIEVE IN YOU AND ME "ART" - 9010	◆ WHITNEY HOUSTON
(17)	20	21	13	EVERY TIME I CLOSE MY EYES "ART" - 9010	◆ BABYFACE
18	17	16	31	WHEN YOU LOVE A WOMAN "ART" - 9010	◆ JOURNEY
(19)	22	25	5	***AIRPOWER*** I DON'T WANT TO "ART" - 9010	◆ TONI BRAXTON
20	14	14	18	DON'T SPEAK "ART" - 9010	◆ NO DOUBT
(21)	NEW ▶	1		***HOT SHOT DEBUT*** BUTTERFLY KISSES "ART" - 9010	BOB CARLISLE
22	18	19	26	IF WE FALL IN LOVE TONIGHT W.B. M. - 9010	◆ ROD STEWART
23	15	12	26	I FINALLY FOUND SOMEONE "ART" - 9010	◆ BARBRA STREISAND & BRYAN ADAMS
(24)	26	2		ALONE "ART" - 9010	◆ BEE GEES
25	24	22	7	IF HE SHOULD BREAK YOUR HEART "ART" - 9010	JOURNEY

## Adult Top 40

				★★★★★ No. 1 ★★★★★		JEWEL F. JEWELL (Nov. 1)	
1	1	1	25	YOU WERE MEANT FOR ME ATLANTIC C. 6/22			
2	2	5	12	ONE HEADLIGHT OUTRAGEOUS P. 4/24 M. J.T.	◆ THE WALLFLOWERS		
3	3	3	28	BARELY BREATHING ATLANTIC C. 5/21	◆ DUNCAN SHEIK		
4	5	11	16	EVERYDAY IS A WINDING ROAD A&M C. 4/24	◆ SHERYL CROW		
5	4	11	28	DON'T SPEAK THA-MA-A (RUFFIN) C. INTERSCOPE	◆ NO DOUBT		
6	8	9	11	SUNNY CAME HOME WE A. ALBUM C. T	◆ SHAWN COLVIN		
7	6	6	15	WHERE HAVE ALL THE COWBOYS GONE? MCA C. 4/24 M. BIRD	◆ PAULA COLE		
8	7	8	14	I WANT YOU MCA C. 4/24 M. BIRD	◆ SAVAGE GARDEN		
9	9	7	24	LOVEFOOL A&M C. 4/24 STOCKHOLM ALBUM C. MERCURY	◆ THE CARDIGANS		
10	10	10	22	A LONG DECEMBER DISCO ALB. M. C. 4/24 JEFFEN	◆ COUNTING CROWS		
11	11	11	43	I GO BLIND REPRISE ALB. M. C. T	HOOTIE & THE BLOWFISH		
12	16	21	11	CRASH INTO ME RCA ALB. M. C. T	◆ DAVE MATTHEWS BAND		
13	12	14	9	SECRET GARDEN RCA ALB. M. C. T	◆ BRUCE SPRINGSTEEN		
14	14	15	9	STARING AT THE SUN DISCO ALB. M. C. T	◆ U2		
15	13	13	7	ELEGANTLY WASTED MCA C. 4/24 M. BIRD	◆ INXS		
16	15	12	26	UN-BREAK MY HEART LAFACE J. 4/24 DISCO ALB. M. C. T	◆ TONI BRAXTON		
17	18	16	44	COUNTING BLUE CARS A&M C. 4/24 M. BIRD	◆ DISHWALLA		
				★★★★★ AIRPOWER ★★★★★			
18	22	26	5	MMMBOP MERCURY 5/24 Z61	◆ HANSON		
19	17	17	34	HEAD OVER FEET MCA ALB. M. C. T	◆ ALANIS MORISSETTE		
20	20	20	34	IF IT MAKES YOU HAPPY DISCO ALB. M. C. T	◆ SHERYL CROW		
21	19	22	17	POSSESSION ATLANTIC ALB. M. C. T	◆ SARAH MC LACHLAN		
22	25	27	6	YOUR WOMAN BRI LANTIN (RUFFIN) C. 5/24 M. BIRD	◆ WHITE TOWN		
23	23	24	11	I BELIEVE I CAN FLY WARNER SUNSET AT. 4/24 M. C. T	◆ R. KELLY		
24	21	19	20	JUST ANOTHER DAY MERCURY 5/24 Z61	◆ JOHN MELLENCAMP		
25	26	18	13	ALL BY MYSELF DISCO ALB. M. C. T	◆ CELINE DION		

Compared to a national average of only 1,000 calls in 1994, the T-1 Systems Radio Trac service "11 adult contemporary stations and 61 adult top 40 stations identified the top 100 hits" in one day's work, "organized by number of detections." Tracks showing an increase in detections over the previous week, regardless of chart movement. Appower awarded his group, which attain 400 adult contemporary detections or 100 adult top 40 detections for the first time, €1,997. Billboard/BPI Communications.

# Radio

## PROGRAMMING

## Stations' Concert Clashes Cool Off

## Country Radio Sees Fewer Fights Over Who Gets The Act

*This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.*

Two years ago, one of the most controversial issues in country was that of rival stations battling over the right to present concerts in their markets. Programmers in some markets, by their own admission, were behaving badly, and it was often the artists who paid the price when stations withheld airtail if they didn't get the "presents."

While the issue hasn't died down completely, artist managers and radio programmers say the situation is much better now than at the height of the controversy. That is due, they say, partly to the fact that so many stations that were once bitter rivals are now cowowned, partly because there are fewer touring acts to fight over, partly because radio has learned to behave better, and partly because labels and managers have learned to anticipate rivalry situations before they get out of hand.

"A lot of folks in the competitive situations started to realize that it didn't do anybody any good, that it was hurting more than it helped," says WIVK-FM Knoxville, Tenn., music director Chris Huff, who was in the middle of a heated three-way battle in Dallas at the height of the controversy. "Concert sponsorship, when you get right down to it, wasn't that big of a deal. It was an ego issue for most stations. In markets where you saw two or three stations battling to have the rights, [they] have kind of reached an understanding."

Says WTDR Charlotte, N.C., PD Loyd Ford, "We went through a large period of time when there was a lot of that going on. There was a lot of stress and strain, and sometimes almost juvenile behavior over that kind of stuff. People were acting like it was the end of the world, and it wasn't."

Now, he says, "in Charlotte, [WSOC PD] Paul Johnson and I are fairly mature about it and have learned to position our radio stations differently. Sometimes they get concerts, and sometimes we get concerts. If we show up together, they do what they think is entertaining to their audience, and we do what we think is entertaining to our audience. We try to be respectful of each other, [although] it doesn't always happen."

Most managers agree that the problem has gotten better. "Certainly, there's still some problems out there, but it's died down," says Mike Robertson, who manages Pam Tillis, Lee Roy Parnell, Wade Hayes, and Kris Tyler. "Some of the duopoly situations have made it less of an issue. In a lot of markets now, it's one group owning all the stations."

"I also get a little bit of a sense that the immediate heat in a lot of these markets has died down a little bit. At one point it seemed like everyone [wanted a country act]. It wouldn't matter if it was a chili cook-off or a radio appreciation show or a basketball game—they wanted a country artist for it. A lot of city festivals that had never done country suddenly wanted to do four nights of country."

Robertson says the touring environment has contributed to the issue dying down. "The traffic to a certain degree has slowed down," he says. "The tour-

ing climate out there has gotten so much tougher. If you are a headliner and you are playing the big building in town, you have some options, but for a new or midlevel act, you just have to take what's there. In the past, we tried to work around markets that were problems. Now there are so many acts and not enough work for everyone. It's really hard this year to pass on a paying date."

Says Woody Bowles, who manages Terri Clark, "My impression is it's not as big of an [issue], although there are still a few markets where the rivalry is so strong we do separate meet-and-greets. My impression is that people are getting along a lot better. Maybe the issue has been talked about enough that people are realizing when they do that it hurts the artist. A lot of artists

*'There was some-  
times almost  
juvenile behavior'*

did kind of have to pull in and not get into those situations. What it meant for them was, in markets where these situations were occurring, you either had to do everything for everybody or nothing for anybody."

Bowles believes the primary reason the situation has improved is that "more than anything, stations are becoming aware of how unfair it is to put that pressure on the artist."

Says Mavericks manager Frank Callari of FCC Management, "It used to be bad, but it's gotten to a point where so many stations have been bought up by one group owner that it immediately alleviates the war factor, because everybody's told to toe the line. I think they've calmed down a little bit."

Not everyone agrees, however, that the station-rivalry issue has died down. TKO Management's T.K. Kimbrell, whose clients include Sawyer Brown and Toby Keith, is among them. "There's probably less shows right now. You may hear a little less about it because [of that, but] it's still as competitive as ever," he says. "There are some people out there who play heavy-duty hardball."

In Harrisburg, Pa., the rivalry issue has resurfaced recently thanks to the arrival of new country station WRBT. Country market leader WRKZ PD Mitch Mahan says, "There are still assholes out there. I wouldn't say they are as bad as ever, but there are some programmers that will do nasty things and try to undercut whatever we've established."

WESC Greenville, S.C., operations manager Ron Brooks, says, "It has died down in a lot of markets because one company owns both the competitors, so they have built-in neutrality. Here, with vigorously competing [stations], it's a battle to see who can throw the most extras at it to grab the presents. We've had some smaller shows where lines weren't clearly drawn and both stations showed up; we had a case of speaker and van wars."

WESC was purchased in April by SFX Broadcasting, parent company of rival WSSL.

There still seems to be some linger-

ing problems created by radio from the days when the rivalry issue was at its peak. Programmers say artists are still not as accessible as they were before the issue erupted, and managers have learned to be more cautious.

"A lot of the managers have become so sensitive to all of it that they eliminate a lot of possible problems before they have an opportunity to exist," says WTDH's Ford. "It tends to make things more generic. They've learned to steer away from those areas, and it makes their artists less accessible. In some cases they won't do an interview over the phone, even if it's your show, because they don't want to offend the other station. I think that situation will correct itself in time. Case by case, they'll figure it out. Like everything else, it kind of ebbs and flows."

Says WESC's Brooks, "They're still gun-shy in the respect that they all have people carefully screening liner requests and looking for statements or images too strongly targeted toward one station or another. The labels and artist management are doing a real good job of filtering that out before it even gets to the artist."

"Artist managers are all wary and gun-shy," says WRKZ's Mahan, but they are also no longer afraid to say no to radio requests. "There's no waffling and hedging. They are just saying no. In the radio industry, we are all egomaniacs, and we all feel it's our way or the highway," adds Mahan. "The problem is, that closed a lot of doors."

Managers admit they are now a lot more savvy about how to handle potentially explosive situations. "It's a big part of the job looking at each market and baby-sitting the contract and the agreement and the presents and the liners and the whole thing to make sure we don't get in hot water," says Robertson. "The last thing I want to have to do as a manager is to be sitting at No. 3 with what should be a No. 1 record and telling my client it didn't happen because we didn't do something right in a presents situation."

Says Kimbrell, "We've all learned lessons, some the hard way, because it's so competitive out there among radio and among acts and tours. You still should do everything you can for radio, [but] it's always a good idea to look at the liners and make sure there is not a liner in there that's going to offend another radio station."

Bowles says what managers have learned to do is "work more closely with promotions staffs at the record labels because they know where trouble spots could occur." Clark is currently on tour with three other artists, and because the four acts are on different labels with different managers, Bowles says that prior to the tour, all involved parties met to "lay out parameters for everyone," in part to ensure that no incidents would occur with radio.

In what may prove to be a byproduct of the new environment in which both country stations in a market are co-owned, a situation flared up in Oklahoma City in the last several weeks, when a concert promoter rejected the presents package offered by sister stations KXXY and KTST for Alan Jackson's April 26 show in Norman, Okla., and instead gave the "welcome" package to the Oklahoma Ford Dealers Assn.



There's been a sea change in rock'n'roll since the '80s heyday of INXS. Yet as a calling card for its first record in four years, the Australian sextet channeled the spirit of such past glories as "The One Thing," "What You Need," "Need You Tonight," and "Suicide Blonde." The first single and title track from the band's new Mercury album, "Elegantly Wasted" is an attempt to "reclaim some of the territory I think we helped pioneer," says INXS keyboardist Andrew Farriss.

"Elegantly Wasted" combines elements of dance music and rock, and that's been an INXS tradition since the beginning—we were experimenting with remixes back in the early '80s," Farriss continues. "Of course, when you write and record, you never know if what you're doing is valid at all. It's only looking back

that you can see what connected. But with us, even though we've always incorporated a lot of different kinds of music, we always sound like us."

No. 15 on Modern Rock Tracks, "Elegantly Wasted" embodies the élan of a band that's been there and



"I think the more off the cuff we are the better. I wrote 'Need You Tonight' while waiting for a cab."  
—Andrew Farriss of INXS

done that. With the new record, fun and first takes were the bywords. "Michael [Hutchence] and I have known each other since high school and been through

incredible ups and downs personally and professionally since," Farriss says. "So in writing the new songs, our attitude was, 'What have we got to lose?' The thing we stressed was spontaneity. This is our 10th [studio] record, and we've spent a lot of time laboring over some songs that probably didn't benefit from it. I think the more off the cuff Michael and I are, the better the music comes off. I mean, I wrote 'Need You Tonight' while I was waiting for a cab."

Remarkably, INXS has maintained a stable lineup over its two decades together. But the group maintains its solidarity more in spirit than proximity, with members having lived in far-flung locales. "Living all over has put us in touch with international scenes and rational people," Farriss says. "Plus, we're like everybody else—we don't go home with each other after work."

Billboard

MAY 10, 1997

# Mainstream Rock Tracks

T	WK	1	2	WKS ON	TRACK TITLE	ARTIST
					ALBUM/TITLE (IF ANY)	(LABEL/PROMOTION LABEL)
					<b>★ No. 1 ★★★★★</b>	
1	3	4	11		<b>GONE AWAY</b>	◆ THE OFFSPRING
					WAKIN' IN THE HOMBRE	COLUMBIA
2	1	1	13		<b>PRECIOUS DECLARATION</b>	◆ COLLECTIVE SOUL
					NEED YOUR LOVE	ATLANTIC
3	2	3	9		<b>STARING AT THE SUN</b>	◆ U2
					POP	ISLAND
4	5	5	8		<b>SIGN OF THE TIMES</b>	QUEENSRYCHE
					MEAN N THE NOW FRONTIER	EMI
5	4	2	11		<b>FALLING IN LOVE (IS HARD ON THE KNEES)</b>	◆ AEROSMITH
					NINE LIVES	COLUMBIA
6	8	10	5		<b>IF YOU COULD ONLY SEE</b>	◆ TONIC
					LEMON PARADE	POLYDOR/ADM
7	6	6	25		<b>ONE HEADLIGHT</b>	◆ THE WALLFLOWERS
					BRINGING DOWN THE HORSE	ATLANTIC
8	11	13	9		<b>PUSH</b>	◆ MATCHBOX 20
					POURSELF OR SOMEONE LIKE YOU	ATLANTIC
9	9	9	12		<b>VOLCANO GIRLS</b>	◆ VERUCA SALT
					EIGHT ARMS TO HOLD YOU	MINTY FRESH/OUTPOST GREEN
10	7	8	17		<b>KING NOTHING</b>	◆ METALLICA
					STATE	EPIC/ATLANTIC
11	12	12	12		<b>THE FRESHMEN</b>	◆ THE VERVE PIPE
					VILLAINS	RCA
12	13	15	10		<b>LIE TO ME</b>	◆ JONNY LANG
					LET ME	ADM
13	10	7	15		<b>LAKINI'S JUICE</b>	◆ LIVE
					SECRET SAMADHI	RADIOLAB/VEVO
					<b>★★★ AIRPOWER ★★★</b>	
14	16	31	3		<b>FREAKS</b>	◆ LIVE
					SECRET SAMADHI	RADIOLAB/VEVO
					<b>★★★ AIRPOWER ★★★</b>	
15	NEW	1			<b>LITTLE WHITE LIE</b>	SAMMY HAGAR
					MARCHING TO MARS	TRACK FACTORY/MCA
16	14	14	20		<b>GREEDY FLY</b>	◆ BUSH
					RACIOLAB/VEVO	TRAUMA/INTERSCOPE
17	17	17	6		<b>NAKED</b>	◆ NAKED
					REDEMPT	RED AN
18	18	23	4		<b>COLD CONTAGIOUS</b>	◆ BUSH
					RACIOLAB/VEVO	TRAUMA/INTERSCOPE
19	25	25	7		<b>EXACTLY WHAT YOU WANTED</b>	◆ HELMET
					AFK/STARS	INTERSCOPE
20	19	21	7		<b>RHINOSAUR</b>	SOUNDGARDEN
					DOWN IN THE GROUSE	ADM
21	NEW	1			<b>ROCKCROWN</b>	SEVEN MARY THREE
					ROCKCROWN	MAMMOTH/ATLANTIC
22	15	11	13		<b>TUMBLE IN THE ROUGH</b>	STONE TEMPLE PILOTS
					THE GUNNERS	THE VATICAN GIFT SHOP
23	NEW	1			<b>MONKEY WRENCH</b>	◆ FOO FIGHTERS
					THE COLOUR AND THE SHAPE	ROSWELL/CAPITOL
24	21	24	6		<b>STALE</b>	◆ STIR
					STIR	AWAKE/CAPITOL
25	26	28	3		<b>DON'T WANNA BE HERE</b>	◆ COOL FOR AUGUST
					GRAND WORLD	WARNER BROS.
26	32	36	3		<b>JENNY SAYS</b>	◆ COWBOY MOUTH
					ARE YOU WITH ME?	MCA
27	33	—	2		<b>FREAK</b>	◆ SILVERCHAIR
					MEAN SHOW	EPIC
28	NEW	1			<b>HOLE IN MY SOUL</b>	AEROSMITH
					NINE LIVES	SEVEN
29	28	27	8		<b>WHERE YOU GET LOVE</b>	◆ MATTHEW SWEET
					BLUE JET IN MARS	ATLANTIC
30	NEW	1			<b>TRAVELIN' MAN</b>	LYNYRD SKYNYRD
					TWENTY	CMC/INTERNATIONAL
31	30	26	12		<b>H.</b>	TOOL
					ALBUM	ZOO/VEVO
32	22	22	8		<b>DRIVEN</b>	◆ RUSH
					TEST FOR TWO	ANHEMAT/ATLANTIC
33	31	32	5		<b>WELCOME</b>	◆ OUTHOUSE
					WELCOME	MERCURY
34	23	16	16		<b>ABUSE ME</b>	◆ SILVERCHAIR
					MEAN SHOW	EPIC
35	34	33	4		<b>I DON'T MIND</b>	DRAIN S.T.H.
					HORROR WRESTLING	THE ENCLAVE
36	35	39	3		<b>LIVE TOMORROW</b>	CHALK FARM
					NORTH HASTING	COLUMBIA
37	29	30	4		<b>MEDICINE (BABY COME BACK)</b>	◆ ORBIT
					WHEELS/VEVO	ADM
38	36	—	2		<b>DAYLIGHT FADING</b>	COUNTING CROWS
					RECOVERING THE SATELLITES	DOGG/ATLANTIC
39	37	—	2		<b>RHYTHMEEN</b>	ZZ TOP
					RHYTHMEEN	RCA
40	24	18	14		<b>HOPE IN A HOPELESS WORLD</b>	WIDESPREAD PANIC
					BURNING/VEVO	CAPITOL/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard

MAY 10, 1997

# Modern Rock Tracks

T	WK	1	2	WKS ON	TRACK TITLE	ARTIST
					ALBUM/TITLE (IF ANY)	(LABEL/PROMOTION LABEL)
					<b>★ No. 1 ★★★★★</b>	
1	1	2	13		<b>THE FRESHMEN</b>	◆ THE VERVE PIPE
					VILLAINS	RCA
2	3	6	7		<b>SEMI-CHARMED LIFE</b>	◆ THIRD EYE BLIND
					THE RED BLOOD	ELEPHANT
3	2	1	9		<b>STARING AT THE SUN</b>	◆ U2
					POP	ISLAND
4	5	7	10		<b>GONE AWAY</b>	◆ THE OFFSPRING
					WAKIN' IN THE HOMBRE	COLUMBIA
5	4	3	17		<b>SANTERIA</b>	◆ SUBLIME
					SUBLIME	GASOLINE/ATLANTIC
6	9	12	10		<b>THE IMPRESSION THAT I GET</b>	◆ THE MIGHTY MIGHTY BOSSTONES
					LET'S FACE IT	BIG ROOM/VEVO
7	8	13	5		<b>BITCH</b>	◆ MEREDITH BROOKS
					BURNING THE EDGIES	CAPITOL
8	7	5	12		<b>YOUR WOMAN</b>	◆ WHITE TOWN
					WOMEN IN TECHNOLOGY	BRILLIANT/CHRYSLER/SLM
9	12	14	11		<b>EYE</b>	THE SMASHING PUMPKINS
					THE "LAST HIGHWAY" SOUNDTRACK	NORTH HASTING/VEVO
10	10	9	12		<b>THE NEW POLLUTION</b>	◆ BECK
					STELLA	DOGG/ATLANTIC
11	6	4	22		<b>ONE HEADLIGHT</b>	◆ THE WALLFLOWERS
					BRINGING DOWN THE HORSE	ATLANTIC
12	14	17	5		<b>IT'S NO GOOD</b>	◆ DEPECHE MODE
					STATE	M. T. P. P. P.
13	11	8	14		<b>VOLCANO GIRLS</b>	◆ VERUCA SALT
					EIGHT ARMS TO HOLD YOU	MINTY FRESH/OUTPOST GREEN
14	18	19	7		<b>IF YOU COULD ONLY SEE</b>	◆ TONIC
					LEMON PARADE	POLYDOR/ADM
15	13	15	7		<b>ELEGANTLY WASTED</b>	◆ INXS
					WAKIN' IN THE HOMBRE	MERCURY
16	17	11	7		<b>NOT AN ADDICT</b>	◆ K'S CHOICE
					PARANOID	VEVO
17	21	34	3		<b>FREAKS</b>	◆ LIVE
					SECRET SAMADHI	RADIOLAB/VEVO
18	16	16	9		<b>WHERE YOU GET LOVE</b>	◆ MATTHEW SWEET
					BLUE JET IN MARS	ATLANTIC
19	15	11	13		<b>PRECIOUS DECLARATION</b>	◆ COLLECTIVE SOUL
					NEED YOUR LOVE	ATLANTIC
20	20	23	5		<b>SONG 2</b>	◆ BLUR
					BLUR	EPIC/ATLANTIC
					<b>★★★ AIRPOWER ★★★</b>	
21	28	—	2		<b>MONKEY WRENCH</b>	◆ FOO FIGHTERS
					THE COLOUR AND THE SHAPE	ROSWELL/CAPITOL
					<b>★★★ AIRPOWER ★★★</b>	
22	22	24	5		<b>HELL</b>	◆ SQUIRREL NUT ZIPPERS
					HOT	MAMMOTH
23	27	—	2		<b>COME DOWN</b>	◆ TOAD THE WET SPROCKET
					COIL	COLUMBIA
24	23	21	24		<b>CRASH INTO ME</b>	◆ DAVE MATTHEWS BAND
					CRASH	RCA
25	19	11	15		<b>LAKINI'S JUICE</b>	◆ LIVE
					SECRET SAMADHI	RADIOLAB/VEVO
26	24	22	7		<b>BATTLE OF WHO COULD CARE LESS</b>	◆ BEN FOLDS FIVE
					WHATEVER AND EVER AMEN	550/MUSK
27	26	32	3		<b>COLD CONTAGIOUS</b>	◆ BUSH
					RACIOLAB/VEVO	TRAUMA/INTERSCOPE
28	29	28	8		<b>SLEEP TO DREAM</b>	◆ FIONA APPLE
					NOAL	CLEAN STATE/ADM
29	25	20	20		<b>GREEDY FLY</b>	◆ BUSH
					RACIOLAB/VEVO	TRAUMA/INTERSCOPE
30	36	—	2		<b>PUSH</b>	◆ MATCHBOX 20
					POURSELF OR SOMEONE LIKE YOU	ATLANTIC
31	34	—	2		<b>DAYLIGHT FADING</b>	COUNTING CROWS
					RECOVERING THE SATELLITES	DOGG/ATLANTIC
32	33	35	4		<b>MEDICINE (BABY COME BACK)</b>	◆ ORBIT
					WHEELS/VEVO	ADM
33	37	39	3		<b>FREAK</b>	◆ SILVERCHAIR
					MEAN SHOW	EPIC
34	35	40	3		<b>6 UNDERGROUND</b>	◆ SNEAKER PIMPS
					BEHAVING X	CLEAN/VEVO
35	32	33	4		<b>WHERE HAVE ALL THE COWBOYS GONE?</b>	◆ PAULA COLE
					THIS FIRE	MAGNUS/VEVO
36	31	26	25		<b>DESPERATELY WANTING</b>	◆ BETTER THAN EZRA
					DESPERATELY WANTING	SWEET/ATLANTIC
37	30	25	16		<b>ABUSE ME</b>	◆ SILVERCHAIR
					MEAN SHOW	EPIC
38	39	27	9		<b>YOU WERE MEANT FOR ME</b>	◆ JEWEL
					PIECES OF YOU	ATLANTIC
39	—	—	22		<b>#1 CRUSH</b>	GARBAGE
					ROMED - JULIE'S SOUNDTRACK	CAPITOL
40	NEW	1			<b>VIRTUAL INSANITY</b>	◆ JAMIROQUAI
					TRAVELLING WITHOUT MOVING	WORK



# HITS! IN TOKYO

Week of April 20, 1997

- ① The Real Thing / Lisa Stansfield
- ② Block Rockin' Beats / The Chemical Brothers
- ③ Sometimes / The Brand New Heavies
- ④ Falling In Love (Is Hard On The Knees) / Aerosmith
- ⑤ Love Is All We Need / Mary J. Blige
- ⑥ Runaway / Nuyorican Soul Featuring India
- ⑦ Finally / Eternal
- ⑧ Cosmic Girl / Jamiroquai
- ⑨ Discotheque / U2
- ⑩ Request Line / Zhane
- ⑪ Elegantly Wasted / INXS
- ⑫ Hush / Kula Shaker
- ⑬ Change The World (From "Phenomenon") / En Vogue
- ⑭ Everything (It's You) / Mr. Children
- ⑮ Somewhere In The World / Swing Out Sister
- ⑯ Head Over Heels / Allure Featuring Nas
- ⑰ I'm In Love / Jennifer Brown
- ⑱ Let's Stay Together / David Garfield And Friends
- ⑲ Beethoven / Blur
- ⑳ Don't Speak / No Doubt
- ㉑ Love Is A Wonderful Thing / Fatma Rayne
- ㉒ Les Poemes De Michelle / Ten Moise
- ㉓ Blood On The Dance Floor / Michael Jackson
- ㉔ Amar Umel / UA
- ㉕ Dynamite / Smap
- ㉖ That Thing You Do! / The Wonders
- ㉗ Shangri-La / Danko Groove
- ㉘ Say... If You Feel Alright / Crystal Waters
- ㉙ Freestyle / Misty Oldland
- ㉚ Faces Places / Globe
- ㉛ What She Wants / T.O.F.
- ㉜ On & On / Erykah Badu
- ㉝ Springtime Kiss / Cosa Nostra
- ㉞ Hypnotize / The Notorious B.I.G.
- ㉟ The Boss / The Braxtons
- ㊱ Reality / Adriana Evans
- ㊲ Only You / Pauline Wilson
- ㊳ Angout / Yousuf Inoue / Tamio Okuda
- ㊴ Fledgling Operator / Comfort
- ㊵ I Am, I Feel / Alisha's Attic
- ㊶ Monument Of Me / Merry-makers
- ㊷ Sorry, Sorry / Icha
- ㊸ Yesshiki Kimochi / Chara
- ㊹ Circuit No Musume / Puffy
- ㊺ Don't Say Your Love Is Killing Me / Erasure
- ㊻ Every Time I Close My Eyes / Babyface
- ㊼ Featuring Lil' Cool J.H. Hewett, J. Watley & J. Daniels
- ㊽ Don't Cry For Me Argentina (From "Evita") / Madonna
- ㊾ 2 Become 1 / Spice Girls
- ㊿ Hard To Say I'm Sorry / Az Yet

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# WINTER '97 ARBITRONS

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Call	Format	'96	'96	'96	'96	'97	Call	Format	'96	'96	'96	'96	'97
<b>DALLAS/FT. WORTH—(7)</b>													
KHKS	top 40	5.7	6.2	5.9	6.1	6.8	KDWB	top 40	7.8	8.0	7.5	7.5	8.4
KDDA-FM	R&B	5.4	5.7	6.3	6.2	6.7	KKEY	country	5.5	6.1	5.7	5.6	8.4
KVIL	AC	5.4	5.2	4.7	6.0	8.0	KKEG-FM	modern	5.3	5.8	6.7	6.0	5.8
KSCS	country	5.0	6.2	4.9	4.9	5.8	KQOL	oldies	4.1	5.2	5.2	5.1	5.4
WBAP	N/T	4.6	4.9	5.4	4.9	4.4	KSTP-FM	AC	5.3	6.1	5.8	5.3	5.4
KEGL	album	4.6	3.8	3.8	4.0	4.3	KSTP-AM	N/T	5.5	5.1	4.9	5.4	5.2
KRLD	N/T	3.7	4.1	4.3	4.0	4.3	WBOB-FM	country	5.4	4.7	5.3	5.0	4.3
KLUJ	oldies	4.0	3.4	4.2	3.6	3.8	KTCI/KTCT	triple-A	4.0	4.7	3.8	4.0	3.8
KDMX	AC	2.8	3.9	3.3	3.7	3.5	adult std	1.9	2.0	1.8	2.3	2.7	
KDAI	jazz	3.6	3.4	3.5	3.7	3.5	KMJZ	jazz	2.7	3.0	3.0	2.4	2.4
KYNG	country	3.9	4.9	4.8	3.8	3.4	KREX/WREX/CFE	album	1.8	1.8	1.7	1.7	1.9
BLTY	religious	2.6	2.9	3.3	2.5	3.2	KFM	sports	1.5	1.6	1.5	1.2	1.8
KPLX	country	4.4	4.3	3.8	4.0	3.2	<b>PHOENIX—(18)</b>						
WHR	classical	2.1	2.2	2.7	2.8	2.9	KHIX	country	7.6	6.8	6.1	5.7	6.8
KTXZ	album	4.0	2.7	2.7	2.7	2.8	KMLE	country	6.6	6.7	7.6	6.1	6.3
KDGE	modern	3.6	3.2	3.1	2.5	2.6	KTAR	N/T	7.6	6.2	7.1	7.1	6.3
KRBY	R&B adult	4.2	4.2	4.6	3.6	2.5	KFYI	N/T	4.7	6.1	5.0	5.4	5.4
KRBY	cls rock	2.9	2.2	2.7	2.1	2.3	KPUD-FM	album	4.8	4.5	3.5	4.6	5.1
KLIF	N/T	2.3	2.6	2.3	2.4	2.2	KDY	adult std	5.6	4.5	5.5	5.9	5.0
KESS	Spanish	1.7	1.7	1.8	2.2	2.3	KDOL-FM	oldies	5.0	5.3	5.8	5.4	4.8
KTCZ	sports	2.1	2.3	1.8	2.4	2.0	KKFR	top 40/rhythm	7.1	6.4	5.7	5.8	4.7
KZPS	cls rock	2.2	2.6	2.5	2.0	2.0	KESZ	AC	3.3	2.8	3.5	4.2	4.2
KRWB	R&B adult	—	—	—	1.2	1.6	KEDJ/KHOT-FM	modern	2.7	3.9	4.0	3.3	4.0
KRAM	adult std	1.5	1.2	1.8	1.1	1.5	KRWB	album	3.5	4.1	3.4	3.6	3.5
KICK/KICI-FM	Spanish	1.6	1.6	1.3	1.6	1.4	KZZP	AC	2.6	3.5	3.9	3.8	3.4
KHYN	religious	1.9	1.2	1.5	1.5	1.4	KYOT	jazz	4.5	5.1	3.7	3.2	3.3
KDFA-AM	R&B adult	1.1	1.0	1.3	1.1	1.0	KPTN/KRIM	top 40/rhythm	7	8	1.4	1.3	3.0
<b>HOUSTON—(9)</b>							KZTM	modern	3.3	2.9	3.8	3.2	3.0
KHKS	R&B	7.2	7.5	7.0	7.7	8.1	KKLT	AC	3.7	3.4	4.3	3.0	2.8
KDFA	top 40	7.5	6.2	5.4	5.8	6.7	KSLA-AM-FM	cls rock	2.9	3.6	3.2	3.3	2.7
KHBE	top 40	4.2	4.5	5.4	5.8	6.7	KHVC	cls rock	2.2	2.0	2.3	2.5	1.9
KHMQ	R&B adult	5.2	6.0	5.4	5.8	6.6	KHBU	country	—	—	1.0	1.8	1.5
KHMX	AC	4.6	4.9	5.3	5.9	5.4	KAHM	easy	7	8	3	7	1.3
KDUE-FM	AC	5.0	5.1	4.1	5.2	4.7	KDAZ	jazz	1.0	9	1.4	1.5	1.3
KILT-FM	country	5.6	4.6	5.9	4.5	4.5	KVIA-FM	Spanish	—	3	4	6	1.3
KRBA-AM-FM	country	5.4	5.3	4.7	4.7	4.5	KCWW	country	3	3	4	6	1.0
KLDE	oldies	4.0	4.3	3.6	3.9	4.4	<b>TAMPA, FLA.—(21)</b>						
KTRN	N/T	4.9	4.6	3.7	4.6	4.0	WFLZ	top 40	7.5	8.4	8.2	7.9	9.5
KHIX-FM	country	3.3	3.5	3.6	3.1	3.4	WYFK-FM	country	5.9	7.3	7.7	7.9	8.2
KLGL	cls rock	3.4	3.3	3.8	3.6	3.3	WDOV	adult std	6.7	6.6	6.5	6.6	8.1
KORW	cls rock	3.5	3.3	3.7	3.4	3.1	WFLA	N/T	6.8	6.5	6.9	6.9	5.8
KTRZ	modern	2.8	3.1	3.5	3.7	3.1	WWRM	AC	5.1	4.3	6.0	5.8	5.6
KLTN/KLTO	Spanish	2.7	3.1	3.9	3.3	3.0	WGLW-AM-FM	adult std	5.7	6.1	4.7	4.6	5.0
KPRC	N/T	2.8	3.3	3.1	3.8	3.8	WROQ-FM	country	6.0	5.7	5.2	5.3	4.0
KQOK	Spanish	2.5	3.2	2.7	2.5	2.7	WVBC	album	5.0	5.3	5.5	5.2	4.8
KHYS/KUDJ	top 40/rhythm	1.8	1.8	1.6	1.4	2.1	WOKS	AC	3.7	4.1	4.2	4.5	4.2
KLAT	Spanish	1.7	1.3	1.5	1.0	1.6	WOKS	'70's oldies	3.4	3.3	4.0	4.4	4.0
KJTT	Spanish	1.2	1.2	1.1	1.0	1.2	WMTX-AM-FM	AC	6.0	6.4	4.5	4.0	3.7
KSEY	N/T	9	1.0	1.2	1.0	1.1	WHPT	triple-A	4.5	3.3	3.8	2.8	3.6
<b>MIAMI—(11)</b>							WYUJ	oldies	3.9	4.0	4.2	4.8	2.6
WAMR-FM	Spanish	5.2	4.6	5.6	4.4	5.4	WSJT	jazz	3.5	3.3	4.5	4.0	3.3
WEDR	R&B	6.0	5.7	5.9	5.5	5.4	WYBT	cls rock	1.9	2.2	2.0	1.8	2.2
WPOW	top 40/rhythm	5.2	5.6	4.9	5.7	5.1	WYUJ	adult std	2.5	1.5	1.6	2.0	1.8
WHQT	R&B adult	5.1	4.3	5.3	4.8	4.8	WYUJ	R&B adult	1.3	1.6	1.3	2.0	1.8
WLYF	AC	5.1	5.4	5.4	4.4	4.8	WTMP	R&B adult	1.2	1.7	1.0	1.5	1.5
WQAI	Spanish	4.5	4.0	4.7	3.9	3.9	WSUN	N/T	1.0	1.3	1.3	1.4	1.1
WHYI	top 40	3.6	4.0	3.8	3.5	3.9	<b>DENVER—(23)</b>						
WKIS	country	3.6	3.3	3.6	3.1	3.8	KYGO-FM	country	8.6	8.7	8.9	10.0	10.5
WRMA	Spanish	4.8	5.4	4.3	4.5	3.8	KDA	N/T	8.9	8.7	8.9	7.7	7.0
WVLE	jazz	3.3	3.5	3.0	3.1	3.7	KDSI	AC	5.7	5.6	5.7	5.8	6.3
WZTA	album	3.3	3.7	3.9	3.3	3.8	KALC	top 40	4.8	4.7	4.2	4.6	5.8
WCMQ-FM	Spanish	1.5	2.1	2.2	2.8	3.1	KHUK	cls rock	9	4.2	4.9	4.7	5.4
WFLC	AC	3.3	3.4	2.7	2.8	3.1	KRFX	cls rock	6.3	4.7	5.9	4.1	5.6
WMDJ	oldies	3.9	3.3	3.9	3.5	3.1	KKXL	oldies	5.2	4.0	4.7	4.5	4.9
WODJ	Spanish	3.0	3.2	3.0	4.4	3.1	KQRS	top 40/rhythm	3.2	2.7	2.1	2.2	4.8
WBGQ	cls rock	2.2	2.3	2.5	2.4	2.8	KHOW	N/T	2.7	2.8	2.8	3.3	4.3
WORA-AM	country	2.6	2.2	2.3	2.5	2.7	KBCO-FM	triple-A	4.2	3.6	4.3	4.5	4.2
WTHI	classical	3.2	3.1	2.7	2.7	2.5	KBPJ	album	4.2	5.6	5.3	3.6	3.7
WTHI	N/T	3.4	2.6	3.4	3.3	2.4	KDIIH	jazz	4.9	3.6	4.0	5.0	3.5
WIMZ	N/T	1.9	1.7	1.5	2.0	2.3	KYOD	modern	3.6	4.0	3.6	2.5	3.3
WPLL	AC	1.6	2.1	2.5	2.0	2.2	KEZW	adult std	2.4	2.7	2.9	3.1	3.2
WCMQ-AM/WSRP	Spanish	2.8	2.7	2.1	2.0	2.1	KYOD	classical	3.3	2.6	2.4	3.1	2.8
WJHA	adult std	—	—	—	—	3.1	KJMN-FM	AC	4.0	3.3	2.3	2.4	2.5
WRTQ	Spanish	1.4	1.5	1.4	1.5	1.9	KJMN	Spanish	2.1	2.6	2.5	3.3	1.9
WQAM	sports	1.8	1.7	2.3	1.8	1.4	KCKK	modern	5.1	3.6	3.0	2.9	1.7
WSSA	Spanish	1.7	1.7	1.3	1.7	1.4	KCTL	modern	7	1.1	1.5	1.1	1.6
WBBM	religious	1.0	1.3	1.1	1.3	1.1	KYGO-AM	country	1.6	1.4	1.2	1.1	1.4
WAVS	ethnic	8	9	9	1.2	1.8	KKFN	sports	1.1	1.8	1.1	1.3	1.3
<b>ATLANTA—(12)</b>							KMXA	Spanish	—	8	1.4	1.7	1.1
WVEE	R&B	9.6	8.9	9.4	10.4	9.8	<b>PORTLAND, ORE.—(24)</b>						
WSD-AM	N/T	8.0	9.2	8.7	10.2	9.0	KKRZ	top 40	6.1	7.3	7.7	7.8	7.9
WKHX-FM	country	8.7	8.6	9.0	7.4	8.3	KCKW	AC	7.1	6.1	7.1	6.3	7.3
WALR-AM-FM	R&B adult	5.3	4.6	5.8	6.5	6.2	KEX	AC	5.8	5.8	3.6	6.1	6.9
WSTQ	top 40	6.1	6.2	5.2	5.1	5.9	KWJL-FM	country	6.8	6.1	7.2	6.7	6.5
WPCB	AC	6.0	5.1	5.9	6.9	5.8	KLX-AM	N/T	7.1	6.3	5.9	7.4	8.4
WVHX	modern	6.2	5.7	4.9	5.0	5.0	KMPL-FM	country	6.2	6.0	6.2	5.5	5.5
WHTA	R&B	4.3	5.4	4.7	5.0	4.9	KSN-FM	oldies	4.1	6.1	5.7	4.9	4.6
WGST-AM-FM	N/T	4.4	5.0	4.1	3.9	4.8	KJFO	album	5.5	5.1	5.4	5.1	4.2
WKL5	adult	3.9	5.0	5.2	4.9	4.5	KJZZ	cls rock	5.3	5.2	4.7	4.9	4.0
WSD-FM	AC	5.9	5.1	5.2	4.7	4.3	KJZZ	jazz	3.7	3.7	3.0	3.1	2.7
WFOZ	oldies	4.5	5.0	4.8	3.9	4.2	KBYT	triple-A	4.4	4.1	3.0	3.8	3.5
WZGC	cls rock	3.3	3.1	3.1	3.4	3.4	KBYT	AC	1.2	1.7	1.3	3.3	3.3
WYAT	country	3.0	3.6	4.2	4.2	4.4	KSN-AM	adult std	4.2	4.2	2.8	3.1	3.0
WJZF	jazz	3.3	2.7	2.4	2.6	2.3	KHKK	modern	3.8	4.1	5.1	2.	



# Frankie Valli, A Perennial Radio Fave, Reflects On A Well-Seasoned Career

**LET'S HANG ON:** Radio holds a liking for Frankie Valli.

Since his No. 1 debut hit, "Sherry," in 1962, the enduring solo artist and front man of the **Four Seasons** has scored 40 Billboard Hot 100 top 40 hits, including five No. 1's with the group and two solo chart-toppers. So far, his musical career spans 32 years, from 1962 to 1994.

The most recent chart contender, a refashioned dance shuffle of the No. 1 1976 smash "December, 1963 (Oh, What A Night)," hit No. 14 in 1994. Its second wind placed the song in the record books as the longest-running Hot 100 hit of all time, at 54 weeks. (It has since been topped by **Everything But The Girl's** "Missing" at 55 weeks and **Los Del Rio's** "Macarena" with 60 weeks.)

But even if Valli isn't counting up the hits in the latter part of this decade, he personifies a class of artists often overlooked in light of their absence on active radio format playlists.

For one, the falsetto-laden Valli remains a staple on the live circuit, headlining ensemble concerts, shed dates, and corporate showcases nationwide. Last year, he belted his way through 125 dates.

But as well, Valli and the **Four Seasons** are as much a staple act for oldies radio stations as **Toni Braxton** is for top 40 and R&B.

"They're one of our primary artists," acknowledges **Joe McCoy**, longtime PD of oldies WCBS-FM New York. "They've had so many hits, and Frankie Valli is a New Jersey guy, which endears him and the group to this audience. We all grew up listening to these songs, and they always bring back good memories. These songs will never die."

"I've had a wonderful career, and I'm still having a great time," says Valli, who turned 60 Saturday (3). "I've certainly accomplished a lot of variety with 'Sherry' to 'Grease' to 'My Eyes Adored You' to 'Can't Take My Eyes Off You.' I don't know how many artists can say that. I feel quite good about what I've done."

Looking back to those first career

accomplishments in the early 1960s, he admits it was tough to surmise just how successful the **Four Seasons** were to become. "I was having this wonderful dream and didn't want to wake up," Valli says. "I don't think I realized what was going on until about the third hit."

"You keep waiting for bells and whistles but don't really realize what's going on until later. Who would have ever known in a million years? So many



by Chuck Taylor

artists have two or three hits and then it's over."

Valli's tenacity has been etched by a couple of important breaks years after his initial whirlwind of success. In 1978, he was approached with the opportunity to reach a new generation with his music, an experience he regards as one of his best.

"**Barry Gibb** called me and said he'd written the title track to a movie called 'Grease,' and he had me in mind to sing it," Valli recalls. "He sent over the demo with just guitar and piano and the vocal, and I was blown away. I called and said, 'Absolutely.' "The record went on to spend two weeks at No. 1 on the Hot 100 in the summer of 1978."

"The nicest part about it is that it proved what I've always believed—that how long you've been around has nothing to do with having hits," he says. "That was the biggest solo record of my career."

Valli does not as warmly regard the refashioned dance version of "December, 1963 (Oh, What A Night)" that marked the **Four Seasons'** return to the top 40 in 1994 for the first time since 1976.

"I'll never like it better than when it was pure," he says. "It was fine, but not something I wanted to pursue. I just stayed away from it. And it certainly wasn't something that made me want

to go to the catalog and start redoing song after song."

Valli, in fact, admits his increasing frustration with what he views as narrow-minded programming decisions and a general chorus of homogenized voices on radio, resulting in a lack of opportunity for more established artists like himself.

"There are so many viable people out there, and yet I've never seen it so unmusical," he says. "Who is going to take the place of **Frank Sinatra** and **Tony Bennett** and **Ella Fitzgerald** and **Dinah Washington**? It used to be, you turned on the radio and knew who it was singing. Now, so many people sound alike."

"Fortunately, you have **Whitney Houston** and **Anita Baker**, **Luther Vandross**, and **Mariah Carey**, but there are so many nobody's paying attention to, like **Lionel Richie**, **Neil Diamond**, **Phil Collins**, **Elton John**, and **Gladys Knight**. What are they trying to say, that there's no audience for **Billy Joel** anymore? I just think the public is being cheated out of wonderful music from people who certainly haven't lost their talent."

The core of the problem, Valli believes, lies with overly narrow music-programming decisions. "Are some of these people taking over radio being so radical because acts 15 or 20 years old are too old? Do you send them to parks to feed ducks? It used to be that radio and record companies and artists shared a camaraderie. If someone does a great song, it should be on the radio."

Valli alludes to his own recent successes, filling stadiums in Pittsburgh (57,000 people), Atlanta (41,000), and Denver (nearly 80,000). In addition, **WCBS New York's** 25th anniversary concert, featuring Valli, **Dion**, **Ronnie Spector**, and **Little Anthony & The Imperials** the weekend of April 25, recently sold out three shows—and 17,000 seats—at Radio City Music Hall.

"Somebody cares about that music," Valli says. Meanwhile, the artist is working independently on an album of new songs, which he hopes to have completed by the end of the summer. He is collaborating with **Kenny Nolan**, whose songwriting credits include "My Eyes Adored You," "Lady Marmalade," and his own "I Like Dreamin'." The album will be produced on digital, 48-track equipment.

"I just wanna do what I wanna do," he says. "I've had 40 top 40 chart records. I've sold over 100 million. I don't care if it's a hit anymore. I think I have a good feel for music and songs, and, hopefully, someone will like what I do. That's why **Baskin Robbins** has 31 flavors."

In the meantime, Valli maintains his steady stream of live appearances, though he acknowledges he's on the road more than he would like. His priority now: raising his twin boys, who will be 3 in August, and his 10-year-old. "I like spending more time at home," he says.

Still, the Rock and Roll Hall of Fame inductee admits, "It still feels good when people come to see you. I'm a people's performer and feel like I've made a contribution. When people come, it's like saying thank you for the music made over the years and all the wonderful memories."

# Brian Philips Steers WNNX Through Modern Transition

**BRIAN PHILIPS** WAS KNOWN as a "top 40 guy," programming **KDWB** Minneapolis and the late **WEGX** (Eagle 106) Philadelphia. He next landed at **WNNX** (99X) Atlanta, which had just made the then-daring switch from top 40 **WAPW** (Power 99) to modern.

Now operations manager of 99X and a Pollack Media Group consultant, Philips recalls those shaky days: "We're so used to it now, but the idea of [modern] music being used to build a contemporary commercial format was an unproven, if not completely new, idea. I remember conference calls with other [top 40] programmers, and everybody thought [people at the station had] lost their mind. 'How bad could things have been at Power 99 that they thought that was a good idea?' Which, in retrospect, is pretty funny."

"I remember looking at [SoundScan numbers for] **Nirvana** and **Pearl Jam** and talking to [Steve] Kingston [at **WHITZ** (Z100)] New York, going, 'My God! Look at these bands selling, with no airplay. Who are these people?,' and then trying to find a way to make those records fit on **Eagle** and **Z100**. That was a real challenge, because they were bumping up against **CeCe Peniston** records. It was an ugly time."

Philips now uses crosstown top 40 **WSTR** (Star 94) as an example of how the rest of the country has changed. "I remember a record guy saying, 'We can't get 'Good' by **Better Than Ezra** played at **Star**; they think it's too alternative.'" Since then, he says, top 40 has gone through two phases, the first being "We'll play 99X's songs after they're established hits, but we'll still allot six weeks of lead time for 99X to establish them as their own." And the next phase is, "We'll put **Meredith Brooks** on the day the envelope arrives with the record in it."

While modern music may now be safe for the masses, Philips sees today's top 40 as conservative. "These stations are different beasts from what they were even in the early '90s," he says. "A record like **U2's** 'Discotheque' at the top 40 I remember would have immediately been embraced even if it didn't ultimately prove to be a big top 40 hit."

"I'm surprised at how safe and conservative top 40 is. I think part of that means they'll be less likely in the future to try to grab things from us until they're proven. They've been burned a few times by letting their stations get out of balance."

Modern, too, he feels, is at a crossroads. "What more can happen to this scene?" asks Philips. "The lead singer to the founding band of the whole ideal shoots himself. **Stone Temple Pilots** are trying to balance a touring schedule with rehab, and **Soundgarden**

decides it's time to go separate ways. We're looking at a new generation of bands that are certainly experimenting with a lot of things, but there's no cohesive galvanizing scene."

Despite its modern rock label, 99X finds itself embracing many of the artists currently being courted by modern AC. "Things that you previously would've written off as being too soft or adult in appeal have proved to

have huge constituencies 18-24," says Philips. "Our objective is to build our future around bands like **Live**, **Counting Crows**, **Wallflowers**, **Dave Matthews**, artists who write well and produce deep albums. Our greatest emphasis is on sorting out bands based on their potential to [stay] with us for the long run."

Philips feels he's covered his flank well enough to prevent another operator from signing on a modern AC. "I don't know if a competitor looking to shift to modern AC wouldn't assume, quite correctly, that we are so well entrenched with so many of the images that make up modern AC that there has to be a more practical thing to do in Atlanta."

Here's a sample hour on **WNNX**: **Blind Melon**, "No Rain"; **Third Eye Blind**, "Semi-Charmed Life"; **Sneaker Pimps**, "6 Underground"; **Smashing Pumpkins**, "Muzzle"; **Psychadelic Furs**, "Love My Way"; **Foo Fighters**, "Monkey Wrench"; **U2**, "Mysterious Ways"; **Bush**, "Comedown"; **Abra Moore**, "Four Leaf Clover"; **Red Hot Chili Peppers**, "Higher Ground"; and the **Wallflowers**, "One Headlight."

A perennial thorn in modern's side, talent development, was tackled by Philips from day one by creating a successful local morning show, anchored by **PD Leslie Fram**. "We didn't go into this with the idea that we just needed to be somehow competitive or compatible with the music in the morning," he says. "We went in with the idea that we needed to kill in the morning. The idea was to have a big enough morning show to steal people away from other morning shows and not mind if we lost them at 10 a.m."

"We in the business say this about radio stations all the time: 'It has to be more than a radio station.' But during a recent focus group, when you watch a listener through the glass say, 'All the other stations are just radio stations, and 99X is so much more than that,' that's what you live for. That's the kind of thing that makes you stop and consider how much fun and how rewarding this whole project has been. When people are able to verbalize something like that and understand that that is what we're trying to do, it's a great moment."

MARC SCHIFFMAN

## EXECUTIVE TURNTABLE

**UP THE LADDER.** Former Osborn Communications president/CEO **Frank Osborn** is now chairman of Southern Star and Atlantic Star Communications, two of the new station groups within Capstar. As **Gene Romano** prepares to join **Jacor** as national director of programming, look for the promotion of San Diego-based **Jack Evans** to director of programming, West, and Cincinnati-based **Marc Chase** to director of programming, East. Both will report to **Jacor VP of programming Tom Owens**.

Album **WKLS** Atlanta **PD Michael Hughes** is heading to classic rock **KLOL** Houston as PD, replacing the recently exited **Andy Beaubien**. Modern AC **WALC** (Alice @ 104.1) St. Louis names as PD ex-**KSTP-FM** (KS95) Minneapolis operations man-

ager **Bob Davis**.

Modern **WLUM** Milwaukee **GM Steve Sinicropi** resigns to become president of **Cybertools Digital**, a company specializing in broadcast computer animation.

**Alan Furst**, national PD for New-City (now absorbed into **Cox**), exits to launch the Syracuse, N.Y.-based **Furst Program Consulting**.

With **SFX** now closed on its purchase of album **WFBQ**/modern **WRZX**/talk **WNDE** Indianapolis, **WFBQ** operations manager **Marty Bender** becomes operations manager of all three properties.

**FORMATS.** Modern **KTBB** Houston shifts back to its harder edge after a brief walk toward the brink of modern AC.







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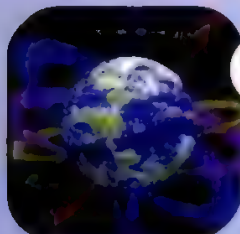
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## **1997 International Latin Music Buyer's Guide**

**Publication Date: August 13    Ad Close: June 23**

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# IFPI FIGURES SHOW TOP 10 MARKETS FLAT IN '96

(Continued from page 1)

companies will be even more intense than at present. Under this scenario, labels will seek to maintain high revenue and income by taking business from one another in flat market conditions, where previously they gained more from market growth.

The 10 largest music territories generally account for 80% of global pre-recorded music sales, and they did so in 1996. The retail value of manufacturer shipments in those countries was \$31.7 billion, compared to \$32 billion the previous year.

In rank order by dollar volume, those markets are the U.S., up 2% at \$12.3 billion; Japan, up 2% at \$6.8 billion; Germany, up 2% at \$3.2 billion; the U.K., up 7% at \$2.7 billion; France, flat at \$2.3 billion; Brazil, up 32% at \$1.4 billion; Canada, down 6% at \$912 million; Australia, up 14% at \$815 million; the Netherlands, down 3% at \$660 million; and Italy, up 3% at \$637 million.

Likewise, unit sales increased by a 1%-2% range in the top five countries—except for Britain, which expanded by 7%—and declined in three (Canada, the Netherlands, Italy) of the next five. There was double-digit unit growth in Brazil and Australia.

"Whatever the figures, we still have a pretty vibrant music industry which is growing," says Stuart McAllister, chief executive of HMV Group, the British music chain that operates stores

in six of the top 10 markets. "Our task, as a retailer, is unchanged. We wish to grow with the market, but also by taking market share within that market."

McAllister is a firm believer in the potential of developing markets, citing HMV's entry into Hong Kong and Singapore as a positive force for the music industries there.

IFPI reported that music sales in Latin America, Asia (excluding Japan), and Eastern Europe combined grew by 18% in value and 11% in units. This was emphasized by EMI Europe president/CEO Rupert Perry at an IFPI forum in London. The three regions' expansion was "almost three times the industry average," he said. "In addition, unit sales of compact discs were up by almost 30% and music cassettes increased by 8%."

Perry continued, "Only five years ago, developing regions contributed less than a quarter of the 8% value growth in global music sales. Compare this to the 60% they contributed to growth in 1996—and suddenly the significance of those markets becomes clear."

However, these regions accounted for only 13% of the global music business last year, which means that the top 10 countries—all except Brazil can be termed "mature"—continue to be the record industry's main source of horsepower. "The key markets... make up the traditional core of the business," said Sony Music Europe president Paul Russell at the IFPI event.

HMV's McAllister stresses that although developing markets' share may be relatively small now, "they have tremendous growth potential, particularly in the Far East and also in Latin America. These are growing very quickly, and if people become properly focused on them, they will grow even more quickly." Nevertheless, he says, "we're talking about a five- or 10-year time scale."

The total volume of global music sales (77 countries) last year was 4 billion units valued at \$39.8 billion. This compares with 3.8 billion units worth \$39.7 billion in 1995. IFPI says total units were 4% ahead of '95, and retail value was 5.5% ahead; this compares with 1995's 9.9% value growth and 7.6% unit growth. (The value growth rate for 1996 has been measured using local currencies, to reduce exchange-rate effects in assessing the world picture.)

The fastest-growing region in 1996 was Latin America, with sales totaling \$2.5 billion and a value growth of almost 30% compared with 1995. "One of the most striking features of the Latin American music markets," said Perry, "is the high level of CD sales, which reached over 160 million units in 1996." The format has provided a much-needed boost for the legitimate market, he added, "as piracy has continued to cripple the cassette market for many years."

Value growth in Asia was 9% ahead of 1995, which PolyGram Far East president Norman Cheng attributes to the popularity of both domestic and international repertoire, and to the CD replacement effect. The region overall is currently experiencing "a highly creative period in terms of music and artists," he says, especially in Taiwan, where unit growth was 14% last year and where, in the past 18 months, more new acts have been established "than any other period I remember."

Cheng agrees that competition will intensify in Japan, the world's second-largest market, and points to the possible abolition of retail price maintenance

within the next 12-18 months. "Rising costs will not be compensated anymore by growth as much as in the past," he says. "Companies' performance will depend very much on improvements in efficiency, better marketing skills, a competitive edge on creativity, and an overall control of cost areas."

PolyGram has been restructuring for some time to meet this challenge, according to Cheng.

Sony Music's Russell pointed to the U.K.'s 1996 results—the largest value and unit growth by far among the world's top five countries—which he attributed to a creative resurgence. "The likes of Oasis and the Spice Girls, in particular, have not just sold huge numbers of records themselves... but they have got the public back into record stores and media pundits writing and talking about music again."

However, Russell, Perry, and IFPI director general Nic Garnett said they could not estimate what percentage of the U.K. growth was attributable to exports to continental Europe. For 1995 and most of 1996, the pound's weakness made Britain one of the cheapest sources of finished product in the European Community.

Commenting on North America, Russell said that slower growth of late must be put in the context of high levels of growth sustained for more than a decade. "The size of the market has doubled since 1986, while the value of sales has risen from under \$5 billion to the current high of more than \$12 billion," he said. "Sales are among the highest in the world, having risen over the last 10 years, from just under 2.5 [units of prerecorded music] per capita to almost four in 1996."

Discussing Australia, where unit sales and value surged in 1996, Russell cited the expansion of the retail base; the popularity of such acts as Michael Jackson, Celine Dion, and Alanis Morissette; and copyright law changes, which minimized the effect of bootlegs, thus helping the midprice and budget album sectors.

However, with first-quarter 1997 sales reportedly not matching '96 growth rates, Australia may be shaping up as an early example of the intense competition to come between major labels. Sony Music is the market leader (industry sources say its January-March share was 21%), but one former champion is aiming to regain that crown. "We were No. 1 for the first four years of the '90s," says Paul Dickson, managing director of music operations at PolyGram Australia. "Then we slipped to No. 4, last year we were at No. 3, and we're running at No. 2 at present. If you look at our total revenues for the '90s, we're less than 4% or 5% behind Sony. We want to finish the decade at No. 1."

Sony is pursuing an equally aggressive course. The firm recently acquired Australian distribution rights for the Mushroom group and next month launches separate Columbia and Epic units, aiming for a 30% market share (see story, page 47).

However, market-share information from Australia and other countries will not be forthcoming from IFPI in the foreseeable future. Global label chiefs apparently continue to disagree—despite long-running discussions under the federation's auspices—on criteria that would allow such data to be standardized and published. Proponents of this approach are said to include EMI Music president/CEO James Field and PolyGram president Alain Levy, but there is no consensus within the

international industry's upper echelons.

IFPI senior economic analyst Tina Poyser said, "We have over the last few years made an effort to ensure consistency on an annual basis with the [sales] figures and also to confirm trends, but that doesn't include the market shares."

"The market-share issue is difficult to resolve. There are so many things you have to take into account [to establish agreed criteria]. Do you consider license income, for example? Do you take into account distributed product? There are so many issues."

Without the agreement of the executive committee of the main IFPI board, the organization itself cannot

move forward. "That's one we've always steered clear of," said Poyser. Agreement appears unlikely in 1997 or 1998, she concluded.

Following are some other highlights of the IFPI 1996 report:

- CD album sales worldwide were 2.1 billion units, up 9% over 1995; cassette albums were 1.4 billion, down 1%; singles were 461 million, up 8%.

- CDs accounted for 60% of all albums sold and about 75% of all singles.

- Europe took 34% of world sales, followed by North America (33%), Japan (17%), Latin America (6%), Asia (6%), Australasia (2%), the Middle East/Turkey (1%), and Africa (1%).

## BILLBOARD LATIN MUSIC AWARDS PRESENTED

(Continued from page 1)

by personable actress/model Daisy Fuentes, whose love of music is well documented by her VJ duties on MTV and MTV Latino.

The conference was held April 28-30 at the Hotel Inter-Continental here. (For complete conference coverage, see next week's issue of Billboard.)

The awards ceremony was an exceptional night for fathers and sons. Tito Puente, celebrating 50 years in the business, accepted the award for contemporary Latin jazz album and kicked off a father/son banter that resumed when Tito Puente Jr. won for tropical salsa video. In addition, Julio Iglesias and his son Enrique both garnered awards for their respective releases.

Hall of fame winner José José, at work on his 28th record, thanked his family and friends who stuck by him during the difficult times of his career.

The young and the restless made themselves heard when Dark Latin Groove won for best new tropical salsa artist. Sporting white satin suits and orange-dyed hair sprinkled with glitter, the members broke into song upon audience request.

Another young act, Proyecto Uno, winner of the rap album of the year award for "In Da House," arrived decked out in black leather. The ebullient group thanked God and their parents for guiding their music careers.

The evening's highlight was the presentation of the Lifetime Achievement Award to Herb Alpert. A career-spanning video segment followed Alpert from a 2-year-old toddler in a Mexican sombrero to concerts in Spanish bullrings to his days as a label president. Alpert co-founded A&M Records with Jerry Moss in 1962. The pair sold the company to PolyGram in 1989 and launched the Almo Sounds label in 1994.

Trumpeter, record company owner, and "honorary Latino" Alpert put on a sizzling live set with his nine-piece band, playing a medley of his famous songs "The Lonely Bull," "Taste Of Honey," and "Tijuana Taxi." He then launched into two numbers from his new Almo Sounds album, "Passion Dance," which was released April 29.

Alpert was introduced by actress/singer Maria Conchita Alonso, whom he had signed to A&M 14 years ago.

An emotional Emmanuel received the Spirit of Hope Award for his humanitarian and environmental efforts in his native Mexico. "Chart awards are great," he said, "but this is even better."

held at Miami Beach's Club Nu.

Following is complete list of Billboard Latin Music Award winners:

### POP

**Album of the year, male:** "Tango," Julio Iglesias.

**Album of the year, female:** "Pies Descalzos," Shakira.

**Album of the year, group:** "Macarena Non Stop," Los Del Rio.

**Album of the year, new artist:** "Pies Descalzos," Shakira.

**Hot Latin track of the year:** "Amame Una Vez Más," Amanda Miguel.

**Video of the year:** "Un Poco De Amor," Shakira.

### TROPICAL/SALSA

**Album of the year, male:** "Auténtico," Manny Manuel.

**Album of the year, female:** "Dicen Que..." Albita.

**Album of the year, group:** "La Makina... A Mil," La Makina.

**Album of the year, new artist:** "Dark Latin Groove," Dark Latin Groove Featuring Huey.

**Hot Latin track of the year:** "Ironía," Frankie Ruiz.

**Video of the year:** "Oye Como Va," Tito Puente Jr.

### REGIONAL MEXICAN

**Album of the year, male:** "Pedro Fernández," Pedro Fernández.

**Album of the year, female:** "Siempre Selena," Selena.

**Album of the year, group:** "Unidos Para Siempre," Los Tigres Del Norte.

**Album of the year, new artist:** "Por Puro Amor," Grupo Limite.

**Hot Latin track of the year:** "El Principe," Grupo Limite.

**Video of the year:** "Juan Sabor," La Tropa F.

**Hot Latin track artist of the year:** Enrique Iglesias.

**Rap album of the year:** "In Da House," Proyecto Uno.

**Rock album of the year:** "Si El Norte Fuera El Sur," Ricardo Arjona.

**Rock video of the year:** "Madre Tierra," Robi Draca Rosa.

**Latin dance single of the year:** "Cuba," El Mariachi.

**Latin dance album of the year:** "Verano '96," various artists.

**Contemporary Latin jazz:** "Jazzin'," Tito Puente and India with the Count Basie Orchestra.

**Songwriter of the year:** Marco Antonio Solis.

**Publisher of the year:** Fonomusic.

**Publishing corporation of the year:** Fonomusic.

**Producer of the year:** Marco Antonio Solis.

**Billboard Lifetime Achievement Award:** Herb Alpert.

**Spirit of Hope Award:** Emmanuel.

**Billboard's Latin Music Hall of Fame:** José José.

## ASCAP AWARDS

(Continued from page 6)

**Top TV series:** Ed Alton, "The Single Guy," "Suddenly Susan," Jay Chataway, Dennis McCarthy, "Star Trek: Deep Space Nine"; Bill Conti, "Prime Time Live"; John D'Andrea, Joe Henry, Cory Lerios, "Baywatch"; Dan Foliart, "Home Improvement"; James Newton Howard, "E.R."; Michael Karp, "Date-line NBC"; Joe LoDuca, "Hercules: The Legendary Journeys"; "Xena: Warrior Princess"; Shelton Palmer, "Spin City"; Ron Ramin, Christopher Stone, "Walker, Texas Ranger"; Michael Skloff, "Friends"; Mark Snow, "The X-Files"; Tim Truman, "Melrose Place"; Jonathan Wolf, "Caroline In The City"; "Seinfeld."

**Top box-office films:** Paul Buckmaster, "12 Monkeys"; Nicholas Glenne-Smith, "The Rock"; Elliot Goldenthal, "A Time To Kill"; James Horner, "Courage Under Fire"; "Ransom"; James Newton Howard, "Primal Fear"; "Space Jam"; Stephen Schwartz, "The Hunchback Of Notre Dame"; Marc Shaiman, "The First Wives Club"; Nancy Wilson, "Jerry Maguire."

**Most-performed songs, motion pictures:** "Because You Loved Me" (from "Up Close & Personal"), writer Diane Warren; publishers RealSongs, Touchstone Pictures. "Change The World" (from "Phenomenon"), writers Gordon Kennedy, Tommy Sims; publishers Bases Loaded Music, PolyGram International, MCA Music Publishing. "Count On Me" (from "Waiting To Exhale") writers Michael Houston, Whitney Houston; publishers Auriana Publishing, Nippy Music Inc. "Gangsta's Paradise" (from "Dangerous Minds"), writers Coolio, Larry James Sanders, Stevie Wonder; publishers Black Bull Music Inc., Boo Daddy Publishing, Jobete Music Co. Inc., Large Variety Music, T-Boy Music LLC. "Till I Hear It From You" (from "Empire Records"), writers Jesse Valenzuela, Robin Wilson; publishers Bonneville Flat Flats Music, New Regency Music, Rutles Corps Music, Warner Bros. Corp.



# REUNION SPREADS TROCCOLI'S 'LOVE & MERCY' TO MASSES

(Continued from page 10)

Christian market and resold her original fan base. With "Love & Mercy," however, Troccoli serves up a passionate collection of pop tunes that should find favor with both audiences. "He'll Never Leave Me" will be the first single released to AC radio this month and will be worked by the promotion department at Jive Records (purchased in October 1996, Reunion is part of the Zomba group of labels).

The debut single in the Christian market, "Love One Another," is already garnering widespread acceptance on Christian radio stations. Penned by Troccoli, Bill Cuomo, and Robert White Johnson, the song features 40 other Christian artists; the multi-artist effort was used as the finale for this year's Gospel Music Assn. (GMA) Dove Awards, staged April 24. The tune was released as a CD single March 18, marking Reunion's first such commercial release.

"We sent it out with counter displays and also held a contest at Christian retail to win two air fares and tickets for the Dove Awards," says Reunion director of marketing Michelle Fink of the album's pre-release setup.

The week of the album release, Troccoli co-hosted the morning show on

KLTY Dallas. On May 1, she moved on to Houston for a live concert broadcast, in conjunction with KSBH Houston and Salem Radio Network, which benefited His Touch Ministries.

There also is an 800 number set up for people to call in donations for His Touch, a Houston-based nonprofit organization that was established to educate the church, provide support groups for HIV victims, create teams to visit AIDS patients, and provide housing for men, women, and children suffering from the illness.

Proceeds from sales of the single will benefit His Touch.

"I've known Kathy for several years and have always thoroughly enjoyed her music," says Bruce Koblish, current GMA president, who assumes the president's position at Reunion Monday (5). "She has always had so much passion for what she does, both in her music and the songs and in her commitment to projects and associations such as Prison Fellowship Ministries and His Touch."

Troccoli had already written "Love One Another" for inclusion on her new record when she met His Touch founder Ray Highfield. She was so impressed with the organization's work

that she offered to use the song as a vehicle to raise funds for Highfield's efforts. She enlisted Amy Grant, Michael W. Smith, Gary Chapman, and Sandi Patty, among others, to participate in the recording and video of the tune. Reunion is also servicing a "making of" videoclip that will include footage of the artists in the studio, footage of a His Touch home in Houston with current patients being assisted, and interviews with Troccoli and Highfield.

Highfield is thrilled to have Troccoli's support. "Because of this 'Love One Another' effort, there is going to be more said about AIDS in the church than there has in the last 15 years," he says. "We're moving from behind stained glass windows to reach out to stained lives. That excites me to no end."

"We can't show people Jesus until we show them we care," says Troccoli, who is one of the first, if not the very first, major Christian acts to openly support an AIDS organization.

AIDS is not the only issue Troccoli is addressing this time out. Another song on the album, "Baby's Prayer," written by Troccoli and Scott Brasher, explores the abortion issue from the perspective of an unborn child. "It's not an abortion song," Troccoli says. "It's about mercy... about a baby offering forgiveness to the mother."

Troccoli says the recently completed video for the song was very carefully constructed. "I didn't want anything controversial—no empty baby cradle, no fetuses," she says of the video, which instead features her perfor-

mance and footage of three young girls dancing. "I want the song to be about life and for the video to portray life."

Troccoli jokingly says she thought about calling the album "KT: Issues" because of the themes those tunes deal with, then adds, seriously, "I'm at a time in my life where I feel like I'm much more sober to what God has done in me, around me, and for me. I'm much more aware of wanting to please Him and have Him esteem me and have His concerns beyond my musical career. And if I can incorporate both of those together, it's incredible—to mix the two and see I can do some of the music I've always dreamed of doing and yet have some incredible eternal impact in contributing to areas like the AIDS issue and hopefully helping to heal and save lives through 'A Baby's Prayer.'"

Produced by Peter Bunetta and Rick Chudacoff, the album features four tunes co-written by Troccoli, as well as contributions by other top tunesmiths, including Dawn Thomas, Madeline Stone, Allen Shamblin, and Diane Warren. Troccoli's hit "Everything Changes" was written by Warren, and her contribution to Troccoli's new album, "Call Out To Me," is a potential single for the AC market.

"I wanted to keep this record as genuine to what I've always loved to sing, and that is beautiful melodies," Troccoli says. "I wanted to do a rich, rich record."

"Baby's Prayer" will be the second single in the Christian market, and Fink says Reunion has an extensive campaign planned around the song in

a phase-two fall campaign for "Love & Mercy."

Reunion's focus at the moment, however, is phase one, which, according to Fink, will feature a variety of point-of-purchase materials, including endcap headers, flats, counter displays, and shelf talkers. Troccoli's set also will be the first to be spotlighted by Family Christian Stores as album of the month.

"We're expecting great things from Kathy's new album," says Family Christian Stores senior buyer Bob Elder. "For one whole month we feature her like crazy. She [was] advertised on the Dove Awards on TNN, which was a great kickoff. Then the featured album of the month program includes endcap positioning, cash and wrap positioning, in-store play, and a lot of fun things like that. The objective of the program is to highlight the top 12 albums of 1997. We really believe Kathy falls in there. It's a fantastic album, and Reunion is doing a great job of setting it up."

Booked by the William Morris Agency and managed by Cindy Dupree, Troccoli has been touring with Star Song act Phillips, Craig & Dean the past few months. In the fall, Troccoli will strike out on her own as headliner for the first time in her career with supporting acts Greg Long and Becca Jackson.

Other Troccoli projects in the works include a Christmas record that she describes as a Nat "King" Cole type of holiday project and a devotional book she's written titled "My Life Is In Your Hands," which will be published by Zondervan in September.

## BERMAN TO EXIT AS RIAA CHIEF

(Continued from page 4)

in the works for a while."

In the last few years, Berman has taken on increasingly important international trade-related duties, especially spearheading efforts to gain better copyright protection and market access for U.S. companies across the globe.

Among his many overseas forays, last year he traveled to lead industry negotiations for the new international copyright treaties at the World Intellectual Property Organization in Geneva and, for several years, has traveled to China for discussions with officials there about CD piracy.

He also has helped pilot industry support of U.S. membership in the Berne copyright treaty and championed industry concerns in the North American Free Trade Agreement and the General Agreement on Tariffs and Trade. On Thursday (8), he is scheduled to testify before the Senate Ways and Means Committee concerning the upcoming Free Trade Agreement of the Americas.

Under his leadership, the RIAA's anti-piracy efforts have been strengthened, and the organization has been successful in creating or amending federal and state statutes to put tougher enforcement teeth into U.S. piracy and counterfeiting laws.

The RIAA's outreach to law enforcement under Berman also resulted in a sizable dent in cassette piracy, both at the manufacturing and street levels, and effectively removed the threat of domestic CD piracy. Efforts against imported pirate CDs resulted in several recent high-profile busts of alleged international pirates.

Throughout his 10-year leadership, Berman also worked to cement ties with other music-industry groups to present a united pan-industry front on some issues. He took over the ongoing anti-censorship fight over explicit lyrics and got an ambivalent industry to support the 1985 voluntary warning sticker. Under his leadership, the RIAA has strengthened its state relations outreach, thereby defeating many censorship and labeling bills in state legislatures.

Berman skipped many recording industry legislative successes, including the Digital Audio Home Recording Act and the Performance Right in Sound Recording Act.

He also forged a closer relationship with the U.S. Trade Representative (USTR) and members of Congress who sculpt U.S. trade policy, as the economic importance of copyright industry products grew throughout the late '80s and 1990s to become a whopping 4% of the U.S. gross domestic product, employing more than 4.8% of the work force.

Berman serves as a member of the International Federation of the Phonographic Industry and the International Intellectual Property Alliance.

Last year, Berman was named by President Clinton as a member of the Commission on U.S.-Pacific Trade and Investment Policy. He also serves as a member of the USTR's Service Policy Advisory Committee.

During his reign, Berman has overseen industry interests as the digital era dawned and is one of those primarily responsible for the new understanding by Congress and the Reagan, Bush, and Clinton administrations of the importance of intellectual property as a valuable national resource.

Throughout his tenure, Berman enlisted the aid of recording artists, both journeymen and superstars, in government relations strategies. Artist testimony at hearings, office visits, and other grass-roots appearances in Washington, on and off Capitol Hill, have become a standard part of Berman's RIAA government relations strategy to make intellectual property a face-to-face reality that members of Congress could better understand.

Berman, formerly VP of public affairs for the Warner Communications branch here, began his political career as an aide to former Sen. Birch Bayh, D-Ind., and became Bayh's chief of staff in 1976. He left the Warner post to replace Stanley Gortikov as RIAA chief when the trade group moved to its Washington headquarters.

## DIVAS DOMINATE APRIL RIAA CERTIFICATIONS

(Continued from page 10)

(BNA Entertainment).

Puff Daddy's Bad Boy/Arista single "Can't Nobody Hold Me Down" reached double-platinum, to become the first multiplatinum single of 1997.

Whitney Houston scored her 15th gold single with "Step By Step" (Arista); she trails only Janet Jackson, who has 17 gold singles, and Madonna, who has 16, on the list of solo female artists in the gold-single category.

A complete list of April RIAA certifications follows:

### MULTIPLATINUM ALBUMS

Celine Dion, "Falling Into You," 550 Music, 9 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 7 million.

Bush, "Sixteen Stone," Trauma/Interscope, 6 million.

Toni Braxton, "Secrets," LaFace, 5 million.

Bruce Springsteen, "Greatest Hits," Columbia, 3 million.

BLACKstreet, "Another Level," Interscope, 3 million.

Makaveli, "The Don Killuminati: The 7 Day Theory," Death Row/Interscope, 3 million.

Various artists, soundtrack, "Romeo + Juliet," Capitol, 3 million.

Simon & Garfunkel, soundtrack, "The Graduate," Columbia, 2 million.

The Allman Brothers Band, "A Decade Of Hits," Polydor, 2 million.

The Wallflowers, "Bringing Down The Horse," Interscope, 2 million.

Spice Girls, "Spice," Virgin, 2 million.

Madonna, soundtrack, "Evita," Warner Bros., 2 million.

### PLATINUM ALBUMS

George Strait, "Strait From The Heart," MCA, 19th.

Ginuwine, "The Bachelor," 550 Music,

his first.

Spice Girls, "Spice," Virgin, their first. Cake, "Fashion Nugget," Capricorn, its first.

Erykah Badu, "Baduizm," Kedar/Universal, her first.

The Offspring, "Ixnay On The Hombre," Columbia, its second.

Dave Brubeck Quartet, "Time Out," Columbia, its first.

Miles Davis, "Kind Of Blue," Columbia, his first.

### GOLD ALBUMS

Sarah McLachlan, "Solace," Arista, her second.

Various artists, "Billboard Top Rock/N'Roll Hits 1966," Rhino.

Silverchair, "Freak Show," Epic, its second.

McBride & the Ride, "Sacred Ground," MCA, its first.

Shakira, "Pies Descalzos," Sony Latin, her first.

Various artists, soundtrack, "West Coast Bad Boyz II," Priority.

Marc Anthony, "Toda A Su Tiempo," RMM, his first.

The Verve Pipe, "Villains," RCA, its first.

Mobb Deep, "Hell On Earth," RCA/Loud, its second.

Funkmaster Flex, "The Mix Tape Volume II," RCA/Loud, his first.

Spice Girls, "Spice," Virgin, their first.

Oiga Tanon, "Nuevos Senderos," WEA/Latina, her first.

Various artists, soundtrack, "Gridlock'd," Death Row/Interscope.

Erykah Badu, "Baduizm," Kedar/Universal, her first.

Az Yet, "Az Yet," LaFace, its first.

Various artists, "Winnie The Pooh—Sing Along," Walt Disney.

The Offspring, "Ixnay On The Hombre," Columbia, its third.

Tracy Byrd, "Big Love," MCA, his

fourth.

Trisha Yearwood, "Everybody Knows," MCA, her fifth.

Kenny Chesney, "Me And You," BNA Entertainment, his first.

Various artists, soundtrack, "Booty Call," Jive.

Various artists, "Drew's Famous Dance Party Favorites," Turn Up the Music Inc.

Collective Soul, "Disciplined Breakdown," Atlantic, its third.

### MULTIPLATINUM SINGLES

Puff Daddy (Featuring Mase), "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

### PLATINUM SINGLES

Dru Hill, "In My Bed," Island, its first.

### GOLD SINGLES

702, "Get It Together," Motown, its second.

Da Brat, "Ghetto Love," So So Def/Columbia, her fourth.

U2, "Discotheque," Island, its second.

Erykah Badu, "On & On," Kedar/Universal, her first.

Aerosmith, "Falling In Love (Is Hard On The Knees)," Columbia, its third.

Prodigy, "Firestarter," Maverick, its first.

Savage Garden, "I Want You," Columbia, its first.

Freak Nasty, "Da Dip," Triad, its first.

Monica, "For You I Will," Atlantic, her fourth.

Az Yet, "Hard To Say I'm Sorry," LaFace, its second.

Whitney Houston, "Step By Step," Arista, her 15th.

Mark Morrison, "Return Of The Mack," Atlantic, his first.

Assistance in preparing this story was provided by Gina van der Vliet.



## ANGLO-DUTCH LINK OF ROYALTY GROUPS SETS EU PRECEDENT

(Continued from page 1)

ful new force in the European market.

As a further cooperative development, the performing right bodies in the EU and internationally have reached an agreement on sharing information and resources through their new Common Information System (see story, page 46).

The new Anglo-Dutch link is between the Netherlands' combined performance and mechanical bodies BUMA/STEMRA and U.K. counterpart the Mechanical Copyright Protection Society (MCPS) and Performing Right Society (PRS). MCPS and PRS are in the process of amalgamation and share a joint management team headed by chief executive John Hutchinson.

MCPS/PRS and BUMA/STEMRA on May 2 signed what the British body describes as "a new collaboration to meet the challenges of the single European market."

A statement says, "Research will commence immediately on several key areas of cooperation, and a planning meeting is to be held in June."

"The new venture will concentrate immediately on examining ways of coordinating licensing, collection, and distribution procedures and systems in order to minimize duplication of effort and thereby eliminate inefficiencies which result from present ways of working."

Hutchinson says this is desirable commercially and necessary, because, he argues, "I do not believe that the societies across Europe are viable in their current form."

He states, "What we can't afford to do for much longer is to have the number of back offices we have all doing the same thing."

While Hutchinson says he does not envisage a future containing just one collecting society for the whole of the EU, he comments that the process he has now begun "will go a long way."

He draws the analogy of the Ford Motor Co., which "has one European head office and a showroom in every city."

However, the fact that the EU will, for the foreseeable future, contain separate national governments and any number of cultural identities will preclude a solitary pan-European body, Hutchinson says.

Nonetheless, the new collaboration between MCPS/PRS and BUMA/STEMRA is intended to remove as much duplication as possible from the systems of the Dutch and British societies—and in so doing will mean the cutting of a number of posts. Hutchinson says MCPS and PRS have already lost 80 from a combined total of 1,000 staff in the first year of their amalgamation process; he says a further 170 staff positions will go in the next three years.

The 80 posts cut so far have been lost, he says, through not replacing staff who have retired or left to join other companies. Redundancies will be "a last resort," he states.

Hutchinson points out that this process also means that, through retraining and relocation, staff formerly tied up in administrative duties can be moved into revenue-generating areas.

A public holiday in the Netherlands meant no comment was forthcoming from BUMA/STEMRA by press time, but Hutchinson says his counterpart there, Cees Vervoord, has earmarked 100 jobs to be cut by the completion of the process.

The shedding of the posts at the British and Dutch societies is also being

precipitated by the savings required by the Cannes Accord between the international publishing companies and the mechanical royalty collecting societies (see story, page 4).

The slimmed-down societies will, says Hutchinson, not only be fitter individually but in tandem will be a potent force in hunting for new commercial business, most notably the revenue that comes from granting central European licenses to the major record

companies.

Vervoord says in a statement, "Clearly, the most important current challenge is to continue to work together to make central licensing more efficient, but we intend that the collaboration [with MCPS/PRS] will look at all areas, including administration of the performing right. This will enable us to build a new style of operation which could be adapted to different fields of rights."

## BMG-LINKED DECONSTRUCTION BUILDING WORLDWIDE BRIDGES

(Continued from page 9)

to the label's output. The beauty of BMG's network, she says, is that there is no need to be allied to one label worldwide. "We have the opportunity to work through a variety of different companies."

In the U.S., deConstruction issues its acts on a number of labels, though RCA maintains the right for a "first look" at acts. RCA is currently the stateside home for Republica and Way Out West, though M People has been on the Epic roster for the last four years and Miles is on Arista. DeConstruction also maintains a small office in Los Angeles, operated by Mick Cole, to help promote its underground club releases stateside.

"The great thing about the relationship between RCA and deConstruction is that we can cherry-pick from such a vast array of fantastic acts," says Dave Novik, VP of A&R at RCA (U.S.). "We're not grabbing everything they have, though. Rather, we're going with the stuff we feel we can have success with and let the other acts go with labels that can serve them best."

As well as striking deals with other labels, Joseph hopes to change attitudes toward exporting acts. "We have to adapt to other cultures. In Europe we often tend to do a 'pan-European' program, but in South America that kind of approach would be inappropriate. It's a case of understanding what territories need."

One example of that is a special compilation for BMG companies and licensees in Asia, giving a full track listing and biographical information on the acts. "We have to make sure the artwork is appropriate for those countries," says Joseph. For the Japanese launch of Heavenly Records' Northern Uproar, the label recorded extra tracks to protect against parallel imports undermining sales of the locally released version.

Moving from a small indie to being part of a major has already involved a shift in attitude.

But will being part of a corporate structure mean an end to the bravado and independent spirit that established deConstruction as a major force in its field? "Absolutely not," says managing director Keith Blackhurst. "BMG recognize our skills and certainly encourage our independence. Anyway, we wouldn't change even if they didn't."

As part of the need for the label to keep focused on artist development, it has established a subsidiary label, Concrete. Under the creative guidance of Vanessa Rand, Concrete is dedicated to developing such hip-hop and breakbeat acts as Dub Pistols and Death In Vegas, whose bizarre easy listening/beat album, "Dead Elvis," is eliciting positive response on the U.K. circuit and is being courted by several stateside majors. A U.S. deal for the act is expected to be secured shortly.

"Being on a label like this is a dream for a band that doesn't want to be part

of a big factory but does want to have its music heard," says Death In Vegas leader Richard Fearless.

Concrete's label output is neatly wrapped up on a commercially available sampler, "Structurally Sound." From January, many of Concrete's releases have gone through independent sales house 3MV and distributor Pinnacle.

A licensing deal with the independent Heavenly also brought in its diverse roster, which ranges from rock band Northern Uproar to chilled-out folk-trance singer Beth Orton. What seems an unlikely pairing is actually logical. "There's a feeling that we are good at marketing to a youth culture, which has traditionally been exported through the medium of the club," says Pullen.

For the coming months, deCon-

The link between MCPS/PRS and BUMA/STEMRA has, though, been forged in unhelpful circumstances. The two groups have argued bitterly and publicly over the vexed issue of direct distribution but, says Hutchinson, talks on the liaison between the bodies carried on throughout the acrimony.

He says communication began when he approached Vervoord at MIDEM Asia in May of last year. "I walked up to his stand and told him it was time we

started talking," he says.

Hutchinson says he found BUMA/STEMRA attractive as a partner because "there's a good chemistry; they have the same business outlook." He adds that the almost universal ability of Dutch people to speak and write English was an additional advantage.

Hutchinson describes the row over direct distribution as a "hiccup" in the societies' relationship.

struction will concentrate on breaking Republica in Europe. After an initially lukewarm reception in the U.K., Republica first broke in the U.S., where its self-titled set has sold 200,000 copies, according to SoundScan.

The act is now attracting wide-ranging radio play in the U.K. and Germany with "Ready To Go." On the "official" U.K. chart, the single peaked at No. 13 in March (its first time around, in early 1996, it fell just outside the top 40). The follow-up single, "Drop Dead Gorgeous," was released April 21.

New singles from Espiritu, Dave Clarke, Death In Vegas, and Maria Naylor (the singer on the Miles hit "One And One") are due in the second quarter.

In addition to the new albums due later this year from Minogue, Justin Robertson's Lionrock, and Bristol duo

Way Out West, March 24 saw the relaunch of '80s pop act ABC, with a new album, "Skyscraping." Also, Pickering and M People are midway through recording an album that is due in the fall.

Despite the emphasis on creating exportable acts, future signings will not stray far from what has the label has already produced. "deConstruction is a brand," says Joseph. "People know what a deCon record is."

In time, she hopes the efforts now being made will allow the label to join the ranks of names that defined a musical style. Says Joseph, "Just remember deConstruction like you remember Motown."

Assistance in preparing this story was provided by Larry Flick in New York.

## MIKE LADD TALKS 'ARMAGEDDON'

(Continued from page 9)

is due to developments in technology.

"I always knew what I wanted to do conceptually and what kind of music I wanted to make on my own," says Ladd. "In 1994, it got to where I was able to create my own band with samples and synthesizers without being a master musician."

"Music always adds an incredible dimension to what you're doing," he adds. "Some tracks were started with words and some with the music, but I usually don't start out making one specifically for the other. I'll write the music and lyrics in a separate place and see what works together, although there have been times I did everything at once. There's really not a concrete situation that creates every song's ambience."

According to Scratchie president Jeremy Freeman, Ladd's album is the latest project to illustrate the label's commitment to issuing diverse styles of music.

"This project shows people where we are going," says Freeman. "All the founders of Scratchie were punk rock kids, and one of the great things about punk rock in the early '80s was going to see a rock show and that same night checking out a band like the Funky 4 +1. It's not about a type of music, but about good music, and what it means to everyone."

Though Scratchie has released such projects as "Dub Organizer" by jungle artist Lenky Don and "Jam Down Vibrations," a compilation of dancehall reggae developed with Roadrunner Records, this is the first nonrock project from the label since it paired with Mercury (Billboard, Aug. 31, 1996).

Freeman, who describes "Easy Listening" as a "word-of-mouth, retail-driven record," says the label will put into place an organic, street-level promotion plan that builds on Ladd's reputation and artistic credibility.

The label will also take advantage of

its alliance with Mercury, whose college reps will approach buyers, one-stop, and college DJs. Mercury has also initiated a retail discount program that offers the album for \$10.50 during its first 60 days of release.

Bob Perry, owner of the three-store Blue Note Records in Miami Beach, Fla., says that his clientele is familiar with Ladd, and he suspects "Easy Listening" will benefit from the same word-of-mouth and in-store play that has repopularized new and old African-American spoken-word artists.

Still, he imagines the musical element of Ladd's latest project will serve him best in drawing in listeners.

"I absolutely believe it will do better than if it was a straight-ahead spoken-word record," says Perry. "Without a doubt, we're looking forward to it."

Simultaneous with the album's retail release, Scratchie will service the album to college radio stations. Mix shows and hip-hop club DJs will receive a promotional vinyl copy this summer.

Still, Freeman says, radio will not be the main thrust of the label's marketing push. "Ladd's a new artist, and we definitely aren't going to come with anything out of the box at radio," he says. "It's a long-term record that will build with summer and fall tours. It's going to take a while to develop."

Ladd, who is managed and booked by Ozone Management in New York, will perform at select showcase dates leading up to the release of "Easy Listening For Armageddon."

Freeman says Ladd also will visit several major cities for promotional dates and may begin a package tour of college campuses in the fall.

If that plan does take shape, Ladd will be addressing an audience with whom he is thoroughly familiar. In addition to pursuing his master's degree at Boston University, Ladd has been teaching and conducting English

workshops there.

This teaching experience, he says, has helped keep him grounded. "What teaching really does is calm me and help me realize that I don't have to say everything through my music," says Ladd. "For a long time I didn't want anything to do with the music industry, and I still have a hard time taking it seriously, but teaching has enabled me to keep doing something I see as very serious."

Ladd's academic pursuits have rolled over into the flavor of his new album. "This album was really born out of my love for hip-hop and literature," he says. "I wouldn't call it spoken-word, I'd just call it unboxed listening. There are definitely poems on there, but there are also a lot of lyrics created to fit the songs."

Ladd's twin passions shine through in such tracks as "Blade Runner" and "I'm Building A Bodacious Bodega For The Race War"—the latter of which features a swirl of references to ancient Greek mythology, pop culture, politics, and Eastern religious philosophy delivered over sublime hip-hop beats.

"I think of this as a concept album," says Ladd. "A lot of it is articulating emotions and different perspectives that people are feeling as the millennium ends."

Ladd also stole inspiration from conversations, previous works, and non-Western philosophies toward Armageddon, which he gleaned while living in India and Zimbabwe.

While this may seem a heady brew for the average music listener, Blue Note's Perry says hip-hop audiences are thirsty for a more enlightened and informed lyrical style.

"It's a good step forward in lieu of what's going on today," says Perry. "We need music that's positive and more cerebral than the gangsta shit and its 'bitches and hos.'"



# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 311 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
	★ NO. 1 ★	38 35 14	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MACE) (BAD BOY/ARISTA)
1 1 24	YOU WERE MEANT FOR ME JEWEL (ATLANTIC) 5 weeks at No. 1	39 — 1	BUTTERFLY KISSES ROB CARLISLE (BAD MODE/WEA)
2 3 19	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)	40 39 8	TOO LATE, TOO SOON JON SECCADA (SBK/EMI)
3 2 23	LOVEFOOL THE CAPONS (TRAMPOLINE/STUDIO CITY MERCUY)	41 38 8	ONE MORE TIME REAL MICOZY (ARISTA)
4 4 30	DON'T SPEAK NO DOUBT (WARNER/ATLANTIC)	42 42 36	I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)
5 5 15	FOR YOU I WILL MONICA (ROWDY/ATLANTIC)	43 40 40	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)
6 6 13	I WANT YOU SAVAGE GARDEN (COLUMBIA)	44 43 48	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
7 7 22	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	45 47 3	I DON'T WANT TO TINI BRATTON (ATLANTIC)
8 8 13	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLL (MAGGOWARNER BROS.)	46 51 3	CUPID T.I. (BAD BOY/ARISTA)
9 9 30	UN-BREAK MY HEART TONI BRAXTON (ATLANTIC)	47 45 15	IN MY BED DRU HILL (ISLAND)
10 14 6	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)	48 46 16	SANTERIA SUBLIME (GASOLINE/ALLEYKAT)
11 10 31	DON'T LET GO (LOVE) T.I. (BAD BOY/ARISTA)	49 56 4	IT'S NO GOOD LITTLE CRYSTAL (MUTE/REPRISE)
12 13 13	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	50 57 3	HOW BIZARRE ONE (HUSH/REPRISE)
13 11 19	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	51 54 5	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSTONS (BIG MAMMOTH)
14 12 20	EVERY TIME I CLOSE MY EYES BAYBACE (EPIC)	52 50 9	GET IT TOGETHER T.I. (BAD BOY/ARISTA)
15 18 10	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	53 49 8	EYE THE SMASHING PUMPKINS (GOTHIC/INTERSCOPE)
16 20 9	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)	54 48 7	LOVE IS ALL WE NEED MARY J. BLIGE (MCA)
17 22 5	MMMBOP HANNIN (MERCURY)	55 52 8	GONE AWAY THE OFFSPRING (COLUMBIA)
18 15 28	I BELIEVE I CAN FLY R. KELLY (WARNER/ATLANTIC)	56 53 7	THE NEW POLLUTION BECK (DGG/REPRISE)
19 17 13	SECRET GARDEN BRUCE SPRINGSTEEN (COLUMBIA)	57 71 2	UNTIL I FIND YOU AGAIN RICHARD MARX (CAPITOL)
20 21 11	YOUR WOMAN WHITE TOWN (BRILLIANT/CHRYSALIS/EMI)	58 61 3	IN MY ARMS ERASURE (MCA/REPRISE)
21 24 10	STARTING AT THE SUN LIZ (ISLAND)	59 64 7	I'LL BE T.I. (BAD BOY/ARISTA)
22 19 13	ALL BY MYSELF CELINE DION (ISO MUSIC)	60 55 20	ONE IN A MILLION ARISTA (ATLANTIC)
23 16 19	WANNABE SPICE GIRLS (VIRGIN)	61 62 6	FOR THE FIRST TIME KENNY LOGGINS (COLUMBIA)
24 23 23	OOH AHH... JUST A LITTLE BIT DINA G. (ATLANTIC)	62 63 5	I'LL ALWAYS BE RIGHT THERE BRYAN ADAMS (A&M)
25 25 9	HYMNIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	63 60 12	VOLCANO GIRLS AFRICA'S SAULT (MCA/REPRISE)
26 32 11	THE FRESHMEN THE VERVE PIPE (MCA)	64 58 7	TELL ME DO U WANNA GIMMIE (MCA)
27 29 7	ELEGANTLY WASTED INXS (MERCURY)	65 67 4	IF TOMORROW NEVER COMES JOSE (ATLANTIC)
28 30 9	SW WE CANV (VIRG)	66 65 6	CRUSH ON YOU LIL' NUT (ATLANTIC)
29 34 19	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	67 — 1	THE SWEETEST THING RICHARD MARX (CAPITOL)
30 28 23	A LONG DECEMBER COUNTING CROWS (BLACKGRIFFIN)	68 — 1	COME DOWN TODD THE WET SPROCKET (COLUMBIA)
31 36 5	BITCH MEREDITH BROOKS (CAPITOL)	69 59 5	4 PAGE LETTER ALANIS MORISSETTE (MAVERICK/REPRISE)
32 33 10	HARD TO SAY I'M SORRY AZ YET (FEAT. PETER CETERA) (ATLANTIC)	70 66 18	JUST ANOTHER DAY JOHN T. (ATLANTIC)
33 26 30	NOKED EYE LUDACRIS (ATLANTIC)	71 73 2	NOT AN ADDICT KRS-ONE (MCA)
34 31 18	NAKED EYE LUDACRIS (ATLANTIC)	72 70 3	BIG DADDY HEAVY D (LONDON/UNIVERSAL)
35 27 36	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	73 — 1	IF YOU COULD ONLY SEE TONIC (POLYDOR/EMI)
36 41 6	SEMI-CHARMED LIFE THE FIVE BLIND (ELEKTRAVEEG)	74 — 1	FREAKS LIVE (RADIOACTIVE/EMI)
37 37 13	DA'DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)	75 74 2	HELL NUT ZIPPERS (MAMMOTH)

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

## HOT 100 RECURRENT AIRPLAY

1 1 6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	14 10 12	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
2 2 18	DO YOU MISS ME JEWEL (ATLANTIC)	15 9 9	IT'S ALL COMING BACK TO ME NOW CELINE DION (ISO MUSIC)
3 3 6	WHERE DO YOU GO NO MERCY (ARISTA)	16 16 14	TONIGHT IS THE NIGHT LE CLIC (LOGIC/RCA)
4 5 9	TWISTED KEITH SWEAT (ELEKTRAVEEG)	17 18 19	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRAVEEG)
5 — 1	I LIKE IT THE BLACKOUT ALLSTARS (ATLANTIC)	18 17 27	ALWAYS BE MY BABY MARION CARY (COLUMBIA)
6 4 8	YOU'RE MAKIN' ME HIGH TONI BRAXTON (ATLANTIC)	19 20 29	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
7 7 29	BECAUSE YOU LOVED ME CELINE DION (ISO MUSIC)	20 14 9	PONY GIMMIE (MCA)
8 6 7	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)	21 19 3	LET'S GET DOWN TONI TONI TONE (MERCURY)
9 8 10	COUNTING BLUE CARS DISHWALLA (A&M)	22 23 39	BE MY LOVER LA BOUCHE (RCA)
10 13 27	NOKED EYE LUDACRIS (ATLANTIC)	23 22 6	MOUTH MERRILL BAINBRIDGE (UNIVERSAL)
11 12 37	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	24 25 20	WHO WILL SAVE YOUR SOUL JEWEL (ATLANTIC)
12 11 8	THIS IS YOUR NIGHT AMBER (TOMMY BOY)	25 — 34	WONDER NATALIE MERCHANT (ELEKTRAVEEG)
13 15 7	WHEN YOU LOVE A WOMAN JOURNELL (COLUMBIA)		

Records are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50

34 6 UNDERGROUND (BMG, ASCAP/EMI Unat. BMG) HL	35 1 ALL BY MYSELF (Enc. Carmen, BMI/Songs Of PolyGram Int'l. BMI) HL	36 1 BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMV/Carners-BMG, BMI) HL	37 1 BIG DADDY (Defat, BMV/Soul On Soul, ASCAP/EMI, BMV/Carners-BMG, BMI) HL	38 1 BITCH (Kussing Booth, BMV/Warner-Tamela, BMV/Hidden Pun, BMV/Sushi To, BMI) WBM	39 1 BLOOD ON THE DANCE FLOOR (Warner-Tamela, BMV/Zomba, ASCAP/Donni, ASCAP)	40 1 CALL ME (FROM BOOTS CALL) (Zomba, BMV/Strand, BMV/Strand, BMV/Warner Chappell, BMV/Zomba, ASCAP) WBM	41 1 CALL ME (Warner Chappell, PRS/Editor/Get Into Magic/Editor Beam/Private Area) WBM	42 1 CAN'T NOBODY HOLD ME DOWN (Justin Combs, BMV/Sugarhill, BMV/EMI, ASCAP/Alma, ASCAP/EMI, ASCAP/NASH, MCA, ASCAP) Bette, ASCAP/Buche, ASCAP) HL	43 1 CAN I FEEL IT (WB, ASCAP) WBM	44 1 CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EMI Cinemas, ASCAP/Bas, ASCAP/Polgram Int'l. ASCAP) WBM	45 1 COME ON (FROM SET IT OFF) (G. K. Lawrence, BMV/Warner Chappell, BMV/Zomba, ASCAP) WBM	46 1 CUPID (Am. ASCAP/EMI, ASCAP/Beebe Int'l. ASCAP/Sals, ASCAP/Kennel, ASCAP/Justin Combs, ASCAP) HL	47 1 DA' DIP (Enc. Timmons)	48 1 DO G'S GET TO GO TO HEAVEN? (Sybelsens, BMV/Steady Motion, BMV/EMI Blackwood, BMI) HL	49 1 DON'T CRY FOR ME ARGENTINA (FROM EVITA) (MCA, ASCAP) HL	50 1 DON'T KEEP WASTING MY TIME (Ted-On, BMV/Marmat, ASCAP/Arbess, BMI)	51 1 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize, BMV/Hits, BMV/Salerno, ASCAP/One Of, Ghetto No, ASCAP) WBM	52 1 DON'T STOP MOVIN' (MCA, ASCAP) HL	53 1 DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kelly, ASCAP/Conversation, ASCAP/EMI Blackwood, BMV/Rodney Jerkins, BMV/Foray, SESAC/1972, SESAC/Henchen, BMI) HL/WBM	54 1 ESPIN PRESENTS THE JACK JAM (Various Publishers)	55 1 EVERYDAY IS A WINDING ROAD (Warner-Tamela, BMV/Old Crow, BMV/Trotsky, BMV/Warner, BMV/Warner Stand, BMI) WBM	56 1 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMV/Ecal, BMI) HL	57 1 FALLING IN LOVE (IS HARD ON THE KNEES) (Swag, ASCAP/Interscope, ASCAP/MCA, ASCAP/EMI, ASCAP) HL	58 1 FEELIN' IT (Lil' Lu, BMV/Buge, BMV/EMI Blackwood, BMI)	59 1 FIRED UP! (MURK, ASCAP)	60 1 FIRESTARTER (EMI Virgin, ASCAP/Intergalactic Songs, BMV/Perfect Songs, BMV/Zomba, BMV/MCA, BMV/H/WBM)	61 1 FOR YOU I WILL (FROM SPACE JAM) (Reasons, ASCAP) WBM	62 1 FOR YOU (Globe, ASCAP/PSO, ASCAP) WBM	63 1 THE FRESHMEN (Sed Flips, ASCAP/EMI, ASCAP) HL	64 1 FULL OF SMOKE (Poetry In Motion, BMI)	65 1 GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Royal N. Gangsta, ASCAP/Bas, ASCAP/Warner-Tamela, BMI) WBM	66 1 GET IT TOGETHER (Chuck Man, ASCAP/Neas, Nitty & Capone, ASCAP/WB, ASCAP) WBM	67 1 GHETTO LOVE (Zomba, ASCAP/BP, ASCAP/Int'l. ASCAP/Ring The Noze, BMV/SO, ASCAP, BMV/EMI, ASCAP) HL	68 1 CONTROL (ASCAP/Thoma, ASCAP) WBM	69 1 G.H.E.T.T.O.U.T. (G.H.E.T.T.O.U.T., BMV/R. Kelly, BMI)	70 1 HARD TO SAY I'M SORRY (Double Edge, ASCAP/Warner-Tamela, BMV/Ecal, BMI) HL/WBM	71 1 HAVANA (Kenny G, BMV/Sony/ATV, BMI) HL	72 1 HEAD OVER HEELS (Sony/ATV, BMI) HL	73 1 HERE'S YOUR SIGN (GET THE PICTURE) (Two Sons, BMV/Shebb, BMV/Songs Of PolyGram Int'l. BMV/Virgin, BMI) HL	74 1 HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI, ASCAP/Mystery System, BMV/Almo, ASCAP/Badazz, ASCAP/Dance, BMV/Entertainment, BMI) HL/WBM	75 1 I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burns, ASCAP, BMV/Big P, BMI/Beats By The Pound, BMI)	76 1 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMV/R. Kelly, BMI) WBM	77 1 I BELIEVE IN YOU AND ME (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMV/Martin Bander, BMV/Jordan, BMI) WBM	78 1 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	79 1 I DON'T WANT YOU LOVE ME SOME (R. Kelly, BMV/Zomba, BMV/MCA/Cassida, BMV/Salerno, ASCAP/Almo, ASCAP/Phything, BMV/Too True, ASCAP) WBM	80 1 IF TOMORROW NEVER COMES (Major Bob, ASCAP/BMG, ASCAP) WBM	81 1 I'LL BE (Slam U Well, ASCAP/Phy's Jams L.L.C., BMV/Twelve And Under, BMV/Jumping Bean L.L.C., BMV/Lu, BMV/La Mode, ASCAP/Reese, ASCAP/EMI Virgin, ASCAP) HL	82 1 I'M NOT FEELING YOU (Funkmaster Flg, ASCAP/Relana, ASCAP/Sly, BMV/Sequins At Noon, ASCAP/Bas, ASCAP)	83 1 IN MY BED (Hiro, BMV/Dawn Lane, BMV/Longitude, BMV/Zomba, BMV/Sage, BMV/Warner-Tamela, BMV/Beebe Int'l. BMI) WBM	84 1 INSNOMIA (EMI Blackwood, BMV/Champion, BMV/BMG, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	85 1 I SNOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMV/337 L.C., ASCAP/Cyran, ASCAP/Polygram, ASCAP/Ruby So Hope Road, ASCAP/Doni, ASCAP/Polgram Int'l. ASCAP) HL	86 1 IT'S ALRIGHT, IT'S OK (Azealia, BMV/Warner-Tamela, BMV/Xanjam, BMI) WBM	87 1 IT'S IN YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamela, BMI) WBM	88 1 I WANNA BE THERE (EMI, ASCAP/Tosha, ASCAP/Sharpe, Bernstein & Co. ASCAP)	89 1 I WANT YOU (Rough Cut/EMI Australia Pty. Ltd.) HL	90 1 JAZZY BELLE (Organized Noize, BMV/Hits, BMV/Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM	91 1 JUST ANOTHER DAY (Windswept Pacific, ASCAP/Full Keel, ASCAP) WBM	92 1 JUST THE WAY YOU LIVE (The Boss, BMV/Steven Jordan, BMV/Z's, ASCAP/Music Corporation Of America, BMV/The Force Is Right, BMI)	93 1 LET IT GO (FROM SET IT OFF) (Human Rhythm, BMV/Daas, ASCAP/Int'l. ASCAP)	94 1 LET ME CLEAR MY THROAT (Kool, ASCAP/CL, ASCAP/WB, ASCAP) WBM	95 1 LET THE BIT OF ECSTASY (Rhythm, BMI)	96 1 MIMMOB (Lam N. Bread, ASCAP/Heavy Harmony, ASCAP) WBM	97 1 MY BABY DADDY (Pepper Drive, BMV/Raw Cast, ASCAP) HL	98 1 NAKED EYE (EMI, ASCAP/Gand, ASCAP/Royal, ASCAP/Josue, ASCAP) WBM	99 1 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E, ASCAP/Scottville, BMV/EMI Blackwood, BMI) HL/WBM	100 1 NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chancey Black, ASCAP/Smokin' Sounds, ASCAP/Duquenois, ASCAP/SID, BMV/Sony/ATV, BMI) HL	101 1 THE OLD APARTMENT (Trust Baker, SOG/WB, ASCAP)
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# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK LAST WEEK WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
	★ NO. 1 ★	38 36 5	JAZZY BELLE OUTCAST (LAFACE/ARISTA)
1 1 3	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) 2 weeks at No. 1	39 33 11	GHETTO LOVE DUSTY FIST (ISO/ISO DEF/COLUMBIA)
2 2 16	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MACE) (BAD BOY/ARISTA)	40 44 3	STARTING AT THE SUN LIZ (ISLAND)
3 4 4	MY BABY DADDY BACK & THE BUT (TONT TONT TONT) (MCA, ASCAP) HL	41 43 9	HEAD OVER HEELS ALLURE FEAT. NASH (TRACK MASTERS/CRAVE)
4 25 2	MMMBOP HANNIN (MERCURY)	42 35 29	UN-BREAK MY HEART TONI BRAXTON (ATLANTIC)
5 5 10	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) RAY J. (ATLANTIC)	43 34 9	STEP BY STEP WHITNEY HOUSTON (ARISTA)
6 7 11	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	44 39 11	FALLING IN LOVE (IS HARD ON THE KNEES) AEROSMITH (COLUMBIA)
7 6 12	HARD TO SAY I'M SORRY AZ YET (FEAT. PETER CETERA) (LAFACE/ARISTA)	45 40 7	YOUR WOMAN WHITE TOWN (BRILLIANT/CHRYSALIS/EMI)
8 10 10	I WANT YOU SAVAGE GARDEN (COLUMBIA)	46 65 6	ONE NIGHT AT A TIME LUDACRIS (ATLANTIC)
9 9 9	FOR YOU I WILL MONICA (ROWDY/ATLANTIC)	47 52 5	COME ON BILLY LAWRENCE (FEAT. MC LYTE) (LASTWEST/EMI)
10 9 8	I'LL BE T.I. (BAD BOY/ARISTA)	48 46 16	FIRESTARTER PRODIGY (MCA, ASCAP/EMI, ASCAP/Bas, ASCAP) WBM
11 12 11	CUPID LIL' (BAD BOY/ARISTA)	49 42 9	REQUEST LINE DUSTY FIST (ISO/ISO DEF/COLUMBIA)
12 16 16	WANNABE SPICE GIRLS (VIRGIN)	50 41 9	I'M NOT FEELING YOU MC LYTE (LOGIC/RCA)
13 11 8	I SNOT THE SHERIFF WARREN G (G. FUNK/DEF JAM/MERCURY)	51 — 1	BITCH MEREDITH BROOKS (CAPITOL)
14 13 18	IN MY BED DRU HILL (ISLAND)	52 47 15	NAKED EYE LUDACRIS (ATLANTIC)
15 — 1	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT ATLANTIC)	53 49 9	WILD ORCHID RCA
16 16 17	DA' DIP FREAKY NASTY (HARD HOOD/POWER/TRIAD)	54 58 5	TOO SOON JON SECCADA (SBK/EMI)
17 14 23	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	55 59 3	STOP THE GUNFIGHT T.I. (BAD BOY/ARISTA)
18 30 5	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLL (MAGGOWARNER BROS.)	56 45 7	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)
19 27 4	THE FRESHMEN THE VERVE PIPE (MCA)	57 53 12	THE THEME (IT'S PARTY TIME) T.I. (BAD BOY/ARISTA)
20 15 10	BIG DADDY HEAVY D (LONDON/UNIVERSAL)	58 56 8	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)
21 27 2	DON'T WANNA BE A PLAYER T.I. (BAD BOY/ARISTA)	59 48 7	NO NUFF T.I. (BAD BOY/ARISTA)
22 24 7	I DON'T WANT YOU LOVE ME SOME HIM TONI BRAXTON (ATLANTIC)	60 62 4	INSOMNIA TATIANA (ARISTA)
23 17 13	GET IT TOGETHER 702 (BMV/TOWNSHIP)	61 51 24	COLD ROCK A PARTY MC LYTE (EASTWEST/EMI)
24 26 7	FOR YOU KENNY LATTIMORE (COLUMBIA)	62 60 6	CALL ME LE CLIC (LOGIC/RCA)
25 18 13	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)	63 55 12	CRY... IF YOU FEEL ALRIGHT SAYLAW (WARNER/ATLANTIC)
26 19 7	ALL BY MYSELF CELINE DION (ISO MUSIC)	64 50 13	PLEASE DON'T GO NO MERCY (ARISTA)
27 22 7	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION (PERSPECTIVE/EMI)	65 63 11	DO G'S GET TO GO TO HEAVEN? SYBELS (ATLANTIC)
28 21 15	LET ME CLEAR MY THROAT Kool (ASCAP/CL, ASCAP/WB, ASCAP) WBM	66 54 20	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
29 — 1	I THINKING OF YOU TONI TONI TONE (MERCURY)	67 67 4	IF TOMORROW NEVER COMES JOSE (ATLANTIC)
30 — 1	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON (EPIC)	68 57 21	SPACE JAM JAM & JAY (WARNER/ATLANTIC)
31 29 7	ONE MORE TIME JAY-Z (RCA)	69 60 3	FULL OF SMOKE CHRISTIAN (ATLANTIC)
32 23 10	LET IT GO RAY J. (ATLANTIC)	70 71 2	THAT'S RIGHT T.I. (BAD BOY/ARISTA)
33 32 12	HERE'S YOUR SIGN (GET THE PICTURE) BILLY D. (ATLANTIC)	71 61 16	ON & ON CRUKH BADDI (KID/ARISTA)
34 38 5	SECRET GARDEN BRUCE SPRINGSTEEN (COLUMBIA)	72 — 1	UNTIL I FIND YOU AGAIN RICHARD MARX (CAPITOL)
35 31 10	GANGSTAS MAKE THE WORLD GO ROUND GANGSTA BOOGIE (ATLANTIC)	73 — 1	FEELIN' IT JAY-Z (RCA)
36 28 15	EVERY TIME I CLOSE MY EYES BAYBACE (EPIC)	74 72 2	G.O.D. P.T. III MOBB DEEP (LOUDBRICK)
37 30 22	I BELIEVE I CAN FLY R. KELLY (WARNER/ATLANTIC)	75 70 14	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) T.I. (BAD BOY/ARISTA)

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and MasterCard.

33 1 ONE MORE TIME (Copyright Control)	34 1 ONE NIGHT AT A TIME (EMI Blackwood, BMI) WBM	35 1 ON & ON (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	36 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	37 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	38 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	39 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	40 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	41 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	42 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	43 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	44 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	45 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	46 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	47 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	48 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	49 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	50 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	51 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	52 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	53 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	54 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	55 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	56 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	57 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	58 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	59 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	60 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	61 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	62 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	63 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	64 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	65 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	66 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	67 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	68 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	69 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	70 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	71 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	72 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	73 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	74 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	75 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	76 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	77 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	78 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	79 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	80 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	81 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	82 1 ON A KID (Divine Pimp, ASCAP/Tribes Of Nedar, ASCAP/Neon Sky, ASCAP/Hop/Roy, ASCAP) HL	83 1 ON A KID (Divine Pimp, ASCAP/Tribes
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# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**LET'S GET READY TO RUMBLE:** The multi-artist "ESPN Presents The Jock Jam" bows on the Hot 100 at No. 83. The single is essentially a snippet compilation of 16 tracks culled from Tommy Boy's popular "Jock Jam" series. All the songs used for "The Jock Jam" have previously charted on the Hot 100. The songwriter credits appear as "various" because of space constraints. Tommy Boy's **Mike Bece** says the label sent arenas, instead of radio, custom versions of the song naming various potential playoff-bound NBA teams. The New York Knicks, Chicago Bulls, Miami Heat, Utah Jazz, Seattle Super Sonics, Los Angeles Lakers, Houston Rockets, Detroit Pistons, Atlanta Hawks, and Phoenix Suns all have personalized versions of "The Jock Jam." It should come as no surprise that WBBM Chicago is already behind the Bulls' rendition to the tune of 50 spins and 2.2 million audience impressions, representing nearly half of the song's total audience reach. Not to be outdone, **Run-D.M.C.**, **Ed Lover** from WQHT New York, and **Sean "Puffy" Combs** have rerecorded the "Go New York Go" fight song for the Knicks.

**CROSSOVER:** The last contemporary Christian act that made the transition from secular to AC and adult top 40 radio was **Jars Of Clay**. Now **Bob Carlisle**'s "Butterfly Kisses" is making major inroads at AC and adult top 40 formats. The song, which is about the relationship between a father and his daughter, is receiving welcome comparisons to **Harry Chapin**'s "Cat's In The Hat" and **Al Martino**'s "Daddy's Little Girl." Some have ventured so far as to say that "Butterfly Kisses" will become the wedding song of the year. The tune recently won song of the year honors at the Dove Awards.

"Butterfly Kisses" bows on the Hot 100 Airplay list at No. 39 (18 million listener impressions) with airplay at 101 monitored stations, including WPLJ and WLTW New York, KHKS Dallas, and KOST Los Angeles. A country remix, complete with acoustic and steel guitar and fiddle, will be serviced to country stations shortly. At this time, there is no commercial single scheduled for release. However, the original and subsequent country remixes will be on the album "Butterfly Kisses," which hits retail May 13.

**NONCOMMERCIAL CAPITALIZATIONS:** First ZYX Music capitalized on Interscope's decision to withhold a retail single of **No Doubt**'s "Don't Speak" by releasing its own version of the song by **Clueless**. Now, **Adam Marano**, the producer behind **Clueless**, has reworked another noncommercial hit for retail, the **Cardigans**' "Lovefool." The lead vocalist for the **Casual Sweaters**, **Gina Pincosy**, mimics precisely **Cardigans** singer **Nina Persson**'s vocal treatment. The **Casual Sweaters** version of "Lovefool" is available in 12-inch, cassette single, and CD-5 configurations (Under the Cover Records). Clubs and DJ pools have been serviced, and radio stations will receive the single shortly.

Speaking of noncommercial singles, at No. 2 on Hot 100 Airplay, "One Headlight" by the **Wallflowers** (Interscope) is the highest-ranked song on that chart without a retail accompaniment. If a collectable limited-edition retail single were available, the **Wallflowers** would only need to sell about 9,600 units to debut in the top 10 of the Hot 100 because the song's audience impressions are so high. Hint hint.

**CATCHING UP:** I have finally caught up with the rest of the world and now have an E-mail address. Please send your comments and observations about the Hot 100 to [theda@billboard.com](mailto:theda@billboard.com).

## ROAD, TV KEY IN VIRGIN PLAN FOR WINWOOD'S '7'

(Continued from page 1)

"The Rosie O'Donnell Show" June 6.

Winwood, who recorded the album over a 5½-month period in his home studio, deliberately set out to make a positive record, in part as an antidote to the negativity in much of today's media. "There's a lot of dark things around us, and this was an effort to make something to lift people's souls a bit—[to] try and give them something spiritual," he says.

The result is an uplifting collection of songs, many of which address different kinds of love: familial, spiritual, and erotic. "People can get whatever they want from it," he says. "If you're a Christian, there's certainly material there for that, but you don't have to be one to enjoy this record."

Musically, the album relies less on Winwood's trademark organ sound and more on beats and rhythms.

The first single, "Spy In The House Of Love," is a sprightly, danceable, upbeat tune that is instantly identifiable Winwood, if not as gritty as some of his past hits.

Other highlights include a spirited remake of **Sly & the Family Stone**'s "Family Affair" as well as the sleek, stylish "Plenty Lovin'," a duet with **Des'ree**. Other guests on the album are **Lenny Kravitz** and **Nile Rodgers**.

Even the album's name is meant to evoke a pleasant feeling. "Junction 7 is the exit where I get off to go to my father's home where I was born," says Winwood, with a smile. "It's also my seventh solo album."

After producing the last few solo albums himself, Winwood felt the need to work with a producer again, "to enable me to concentrate on the music," he says. He enlisted **Narada Michael Walden** to co-produce the project with him after the two hit it off at a **Curtis Mayfield** tribute featured on the **Grammy Awards** a few years ago. "I played with **Narada** at the tribute, which to me was an important part of his being the producer. I wanted a producer who was a musician. And he covers a spectrum of styles within whose limits I fall."

He also collaborated with a new songwriter, his wife, **Eugenia**. She co-wrote four tracks on the album—"Real Love," "Fill Me Up," "Gotta Get Back To My Baby," and "Some-

one Like You."

Winwood—who notes that in writing with your spouse, "you do have to draw lines of when you work and when you don't"—loved his wife's uncomplicated approach to the medium. "On 'Gotta Get Back To My Baby,' it was the first time she'd been away from our new baby, and she said to me, 'I have this great idea for a song, and it goes like this,' and she started to sing it. As a longtime songwriter and musician, you get all hung up on modulation and that kind of thing, and **Genia**'s quite free of that."

"Spy In The House Of Love" went to pop radio in the U.K. the last week in April and will go to top 40, triple-A, and album rock stations in the U.S. on May 14.

The clip for "Spy In The House Of Love" will go to video outlets Tuesday (6). In addition to servicing the clip, **Virgin** is working with **VH1** to have Winwood appear on the channel's "Hard Rock Live" show, as well as featuring him in a segment of "Legends," which salutes musical innovators.

**Virgin** is tying a number of club dates around the release of the single. Winwood did a few shows in London the last week of April as the single went to radio. In the U.S., he'll do three nights at New York's **Irving Plaza**, June 4-6, and three nights at the **Roxby** in Los Angeles, June 9-11.

"He's put together a nine-piece band that's really great," says **Berry**. "He's doing the club dates in the U.K. and Germany as a launching ground, then he'll do the U.S. shows." The concerts showcase the new material but also take a comprehensive look at Winwood's solo career and his stints in **Traffic**, **Blind Faith**, and the **Spencer Davis Group**.

Continuing with the live theme, Winwood and his band will perform at a June 8 in-store at the Los Angeles **Virgin Megastore** that will be fed by satellite to all other **Virgin Megastores** in North America.

Winwood will also do an in-store at the **Virgin Megastore** in London that will be beamed throughout the U.K., as well as one in Paris that will go to **Virgin Megastores** throughout France.

Winwood will play a number of European festivals in June and July before

returning for a full-scale U.S. tour that will go from mid-September through December.

"Steve's real joy is performing. That's where he's most comfortable," **Berry** says. "He would much prefer to be playing than on a talk show."

While it's been quite a while since Winwood toured on his own, he took part in a **Traffic** reunion album and tour three years ago.

After that experience, which Winwood loved, he felt his musical worlds needed some distance.

"My solo records had been sounding more like **Traffic** albums, and the **Traffic** album sounded more like a Winwood album," he says. "So I made a conscious effort to take my record in a different direction. There should be these long, drawn-out, stoned grooves and weird lyrics on **Traffic** records, and let's make the **Steve Winwood** albums more concise. Now we've taken the solo album in a direction I'm very comfortable with."

While there are no immediate plans for another **Traffic** album, Winwood does not rule out future collaborations. In fact, he used that as a consideration when making "Junction 7." "Let's say I never make another **Traffic** album—then maybe I wouldn't have taken this album so far in the other direction. But I've taken it so far in the security that if I want to sing some weird lyrics, **Traffic** is the perfect vehicle for that."

Given his long absence as a solo artist, Winwood may have something to prove to his audience, but retailers still expect good things from the set.

"People will probably want to wait until a second single before they buy the record, because he has been gone for a period of time," speculates **Chris Peluso**, president of the 167-store, Philadelphia-based chain **The Wall**. "The first song will reintroduce him and show that his sound is still fresh. I like the first single; it sounds like a solid adult contemporary hit to me."

**Eric Keil**, buyer for the New Jersey-based **Compact Disc World** chain, says, "He's right in the middle of our stores' demos: older male, straight down the middle rock with a contemporary edge. With **Narada Michael Walden** producing, it might have sort of a funky vibe. I'm optimistic about the record. I think it's really going to do well."

## LATTIMORE SCORES WITH UPLIFTING R&B

(Continued from page 9)

instead choosing to let him perform with his band in areas where his songs were getting aired and/or his album was making an impact.

Reflecting this regional approach, "Kenny Lattimore" was in the top two of the **Middle Atlantic**, **East North Central**, **South Atlantic**, and **Pacific Regional Roundup** charts for the week ending April 19 (the same week the album reached No. 1 on the **Heatseekers** album chart). At the same time, the title was absent from other **Regional Roundup** charts, including those for **West North Central**, **Northeast**, and **South Atlantic** areas.

Lattimore, who is booked by **William Morris** and managed by **Rhythm Jazz Entertainment**, has also appeared on "Soul Train" and at the **National Assn. for the Advancement of Colored People Image Awards**.

Louis says Lattimore's "kind, casual, and genuine" demeanor became an essential aspect in the artist's success as he met with fans, peers, and industry players.

The performer won over programmers at **VH1**, **The Box**, and **BET**. The

two latter stations aired clips for all three of the artist's singles.

According to Lattimore, his low-key approach also works well during performances.

"In concert, I really try to set an intimate tone," he says. "The whole show should be like having a conversation with a friend, and once that tone is set, the people are with me from start to finish."

In addition to the support of key R&B stations **WBLS** New York and **WGCI** Chicago, Louis credits Lattimore's attitude and style for helping draw in radio listeners, especially female radio listeners.

"Radio really heard from the fans on this project," says Louis. "Female listeners especially seemed to really like the record, and that was reflected in listener calls. That was one of the things that helped tremendously. There was this positive vibe coming from the public."

Columbia scored a minor hit with Lattimore's first single, "Never Too Busy," which peaked at No. 17 on the **Hot R&B Airplay** chart.

Still, R&B **KJLH** Los Angeles PD **Cliff Winston** says he was disappointed that Columbia followed that single with "Just What It Takes" instead of the album's current hit, "For You."

"I think if they would have gone with 'For You' as the second single, they would have sold 100,000 more albums," says Winston. "They would have established him much quicker."

Columbia did hit a lull with "Just What It Takes." That single sold more than 22,000 units, while "Never Too Busy" sold more than 130,000 units and "For You" more than 150,000 units in a remarkable two months, according to **SoundScan**.

This issue, "For You" is at No. 10 on the **Hot R&B Singles** chart.

Louis defends Columbia's strategy, pointing out Lattimore's steady growth even in the most competitive sales months.

"We didn't have any major setbacks or moments when we re-evaluated our strategy," says Louis. "In everything we did, the message was that this album was going to happen. It was natural."

(Continued on page 82)

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	2	G.O.D. PT. III	MOBB DEEP (JIVE/ROCA)
2	3	2	IT MUST BE LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
3	2	7	WU-RENEGADES	KILLARMY (TWO TANG/PRIORITY)
4	4	3	LOVE IN AN ELEVATOR	JOHN N.Y. GALL (MOTOWN)
5	10	2	SOMETIMES	THE BRING NEW MEANS (DELIOUS WYFRED ANT)
6	7	5	GONNA LET U KNOW	UL BUD & TONE FEAT. KEITH SWEAT (ISLAND)
7	6	10	I CAN SEE	S' SPANISH FLY (UPSTARS/WARNER BROS.)
8	23	2	DA FUNK	DAFT PUNK (SONAR/VIRGIN)
9	5	5	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)
10	13	7	IN A DREAM	JOSETTE (GALAXY FREESTYLE)
11	—	1	KEEP IT ON THE REAL	3X KRAZY (MOO TRYBE/VIRGIN)
12	14	2	SPIRIT	SOURCE OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVAM)
13	25	3	EMOTIONS	WISTA (CREATORS WAY/BIG BEAT/ATLANTIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 10, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	MARY J. BLIGE MCA 11605* (10.98/16.98)	★★★ No. 1/HOT SHOT DEBUT ★★★ SHARE MY WORLD	1
2	NEW		1	GEORGE STRAIT MCA 11564 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	2
3		2	12	SPICE GIRLS ▲ VIRGIN 42174 (10.98/15.98)	SPICE	2
4		1	6	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
5		3	24	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
6		4	43	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE	4
7		7	63	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98)	PIECES OF YOU	4
8		6	59	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
9	NEW		1	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
10		8	11	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
11		15	17	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	★★★ GREATEST GAINER ★★★ BLUE	3
12		9	10	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
13		11	69	NO DOUBT ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98)	TRAGIC KINGDOM	1
14		12	9	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
15		13	8	U2 ISLAND 524334* (11.98/17.98)	POP	1
16		10	7	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
17		5	—	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
18		14	12	AEROSMITH COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
19		17	22	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
20		16	23	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
21		25	30	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	10
22		18	18	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
23		19	19	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
24		24	36	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
25		21	21	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
26		20	15	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
27		32	33	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98)	VILLAINS	27
28		22	20	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
29		30	35	SOUNDTRACK ▲ JIVE 41604* (11.98/16.98)	BOOTY CALL	24
30		26	34	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR	26
31		49	103	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
32		34	—	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	32
33		29	29	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
34		31	31	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
35		43	48	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/15.98)	HOT	35
36		39	47	VARIOUS ARTISTS COLD FRONT 6242/KTEL (12.98/17.98)	CLUB MIX '97	36
37		33	39	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE	33
38		23	14	THE CHEMICAL BROTHERS ASTRALwerks 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
39		27	26	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
40		28	27	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
41	NEW		1	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
42		54	—	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	42
43	NEW		1	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
44	NEW		1	SON VOLT WARNER BROS. 46518* (10.98/15.98)	STRAIGHTAWAYS	44
45		42	42	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
46		35	28	COLLECTIVE SOUL ▲ ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
47		40	37	DRU HILL ▲ ISLAND 524306 (10.98/16.98)	DRU HILL	23
48		48	52	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	45
49	NEW		1	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
50		50	—	ROME RCA 67441* (10.98/15.98)	ROME	50
51		44	40	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
52		46	46	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
53		36	24	WARREN G GUNDEF JIM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
54		53	43	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
55		37	32	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56		56	11	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	56
57		45	38	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
58		52	62	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98)	TIDAL	58
59	NEW		1	ANI DIFRANCO RIGHTeous BABE 011 (24.98 CD)	LIVING IN CLIP	59
60		47	41	BUSH ▲ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
61		60	65	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	60
62		51	44	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
63		68	80	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME	63
64		59	57	LIL' KIM ▲ UNDEASING BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
65		75	76	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	65
66		82	53	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
67		41	—	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
68		58	49	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 4590/WARNER BROS. (10.98/16.98)	JAGGED LITTLE PILL	1
69		64	58	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
70		63	55	METALLICA ▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
71		57	51	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98)	MAXWELL'S URBAN HANG SUITE	37
72		38	16	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/ARJIN (10.98/16.98)	STILL SERIOUS	16
73		80	—	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
74		102	116	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
75		89	75	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	37
76		99	102	KEVIN SHARP ▲ 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	40
77		61	45	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
78		185	185	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	★★★ PACESETTER ★★★ BLUE CLEAR SKY	7
79	NEW		1	PENNYWISE EPITAPH 86489* (10.98/15.98)	FULL CIRCLE	79
80		65	50	SOUNDTRACK NOTHING 90090*/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
81		71	66	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
82		55	67	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
83		73	59	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
84		66	54	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
85		67	63	VERUCA SALT MINTY FRESH/POST 30001/Geffen (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
86	NEW		1	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1997	86
87		79	69	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	2
88		83	71	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
89		87	85	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
90		82	82	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98)	RETURN OF THE MACK	82
91		70	51	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
92		74	64	BAByFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
93		88	91	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)	WOMEN IN TECHNOLOGY	88
94		103	128	TONIC POLYDOR 531042/A&M (8.98/10.98)	★★★ HEATSEEKER IMPACT ★★★ LEMON PARADE	94
95		76	60	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
96		86	81	KENNY CHESNEY ▲ BNA 56908/RCA (10.98/15.98)	ME AND YOU	78
97		148	—	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	97
98		84	68	VARIOUS ARTISTS GRAMMY 53292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
99		108	129	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	★★★ HEATSEEKER IMPACT ★★★ YOURSELF OR SOMEONE LIKE YOU	99
100		96	84	SILVERCHAIR ▲ EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
101		85	73	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98)	FASHION NUGGET	36
102		97	100	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
103		78	72	WYNNONNA CURB 11583 (10.98/16.98)	COLLECTION	72
104		92	108	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE	92
105		95	89	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
106		90	83	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK	83
107		94	87	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
108		115	109	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	89
109		105	105	AZ YET ▲ LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	80

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ Indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



MAY 10, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	NEW		1	BOB CARLISLE  DIADEM 9691/RENTWOOD (10 98/16 98)	SHADES OF GRACE	110
111	89	14	24	SOUNDTRACK  WARNER BROS. 46346 (21 98/27 98)	EVITA	2
112	NEW		1	THE JAYHAWKS AMERICAN 43114/WARNER BROS. (10 98/16 98)	SOUND OF LIES	112
113	77	70	3	RICHARD MARX CAPITOL 31528 (10 98/16 98)	FLESH AND BONE	70
114	100	95	92	VARIOUS ARTISTS  TOMMY BOY 1137 (10 98/15 98)	JOCK JAMS VOL. 1	30
115	98	86	60	311  CAPRICORN 94204/MERCURY (10 98/16 98)	311	12
116	72	25	3	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10 98/16 98)	CONFLICTS & CONFUSION	25
117	93	79	8	VAN MORRISON POLYDOR 537101/ADM (10 98/16 98)	THE HEALING GAME	32
118	122	140	88	COLLIN RAYE  EPIC 67033 (10 98/16 98)	I THINK ABOUT YOU	40
119	91	78	19	THE CARDIGANS  TRAMPLANE/STOCKHOLM 53317/MERCURY (10 98/16 98)	FIRST BAND ON THE MOON	35
120	112	92	36	VARIOUS ARTISTS  TOMMY BOY 1163 (10 98/16 98)	JOCK JAMS VOL. 2	10
121	109	97	29	MARILYN MANSON  NOTHING 90086/INTERSCOPE (10 98/16 98)	ANTICHRIST SUPERSTAR	3
122	152	173	4	VARIOUS ARTISTS INTERSOND 9510 (10 98/16 98)	BOOTY MIX 2: THE NEXT BOUNCE II	122
123	NEW		1	TRAPP DEFF TRAPP 9268/INTERSOND (10 98/16 98)	STOP THE GUNFIGHT	123
124	110	107	25	SOUNDTRACK  PLAY-TONE/EPIC SOUNDTRACK 67828/EPIC (10 98/16 98)	THAT THING YOU DO!	21
125	81	—	2	JERRY GARCIA BAND GRATEFUL DEAD 14051/ARISTA (15 98 CD)	HOW SWEET IT IS...	81
126	113	96	8	JOHN TESH  GTPS 537112 (10 98/16 98)	AVALON	55
127	140	131	31	CLINT BLACK  RCA 66671 (10 98/16 98)	THE GREATEST HITS	12
128	130	153	4	CARMAN SPARROW 51565 (12 98/15 98)	I SURRENDER ALL—30 CLASSIC HYMNS	128
129	106	98	23	TONY TONI TONE  MERCURY 534250 (10 98/16 98)	HOUSE OF MUSIC	32
130	119	117	27	VAN HALEN WARNER BROS. 46332 (11 98/17 98)	BEST OF VOLUME 1	1
131	107	101	25	LUSCIOUS JACKSON GRAND ROYAL 35534/CAPITOL (10 98/15 98)	FEVER IN FEVER OUT	72
132	120	104	28	KORN  IMMORTAL 67554/EPIC (10 98/16 98)	LIFE IS PEACHY	3
133	111	112	6	VARIOUS ARTISTS RHINO 72723 (10 98/15 98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
134	104	90	11	VARIOUS ARTISTS  FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 67472/RCA (10 98/16 98)	60 MINUTES OF FUNK	19
135	128	119	30	TOOL  A&M 31087 (10 98/16 98)	AENIMA	2
136	118	94	3	BOZ SCAGGS VIRGIN 42984 (10 98/16 98)	COME ON HOME	94
137	125	132	7	VARIOUS ARTISTS QUALITY 6760/MARLOCK (12 98/16 98)	DANCE MIX U.S.A. VOLUME 6	125
138	139	145	17	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10 98/16 98)	ONE FIERCE BEER COASTER	57
139	149	137	52	MINDY MCCREADY  ELEKTRA 66806 (10 98/16 98)	TEN THOUSAND ANGELS	40
140	138	135	3	THIRD EYE BLIND  ELEKTRA 62012/EEG (10 98/16 98)	THIRD EYE BLIND	135
141	160	178	57	BRYAN WHITE  ASYLUM 61880/EEG (10 98/15 98)	BETWEEN NOW & FOREVER	52
142	117	113	76	TRACY CHAPMAN  ELEKTRA 61850/EEG (10 98/16 98)	NEW BEGINNING	4
143	126	118	31	ELTON JOHN  MCA 11481 (10 98/16 98)	LOVE SONGS	24
144	127	110	21	BILL WHELAN  CELTIC HEARTBEAT 82816/GIA (11 98/17 98)	RIVERDANCE	48
145	101	77	3	KISS MERCURY 534725 (11 98/17 98)	GREATEST KISS	77
146	121	120	7	AFTER 7 VIRGIN 42756 (10 98/15 98)	THE VERY BEST OF AFTER 7	97
147	142	124	5	TANYA TUCKER CAPITOL NASHVILLE 36885 (10 98/16 98)	COMPLICATED	124
148	144	130	24	ROD STEWART WARNER BROS. 46452 (11 98/17 98)	IF WE FALL IN LOVE TONIGHT	19
149	150	148	79	ALAN JACKSON  ARISTA 18801 (10 98/16 98)	THE GREATEST HITS COLLECTION	5
150	NEW		1	JOHNNY MATHIS LEGACY 64894/COLUMBIA (13 98/19 98)	THE GLOBAL MASTERS	150
151	141	142	12	KATHY MATTEA MERCURY NASHVILLE 532899 (10 98/16 98)	LOVE TRAVELS	121
152	131	122	22	ENIGMA  VIRGIN 42065 (10 98/16 98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
153	136	127	13	VARIOUS ARTISTS NO LIMIT 50658/PRIORITY (10 98/16 98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	133	126	20	TRACY BYRD ● MCA 11485 (10 98/16 98)	BIG LOVE	106
155	154	150	52	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9 98/15 98)	WHATCHA LOOKIN' 4	23
156	135	114	79	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (11 98/24 98)	MELLON COLLIE AND THE INFINITE SADNESS	1
157	129	106	5	REAL MCCOY ARISTA 18965 (10 98/16 98)	ONE MORE TIME	79
158	147	125	24	SNOOP DOGGY DOGG ▲ DEATH ROW 90038/INTERSCOPE (10 98/16 98)	THA DOGGFATHER	1
159	137	123	15	702 BIV 10 530738/MOTOWN 18 98/15 98	NO DOUBT	8
160	157	143	92	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539/RELATIVITY (10 98/15 98)	E. 1999 ETERNAL	1
161	185	199	33	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9 98/15 98)	SIGNS OF LIFE	20
162	123	93	3	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10 98/16 98)	ROLL WITH THE NEW	93
163	124	88	9	SOUNDTRACK WARNER BROS. 46477 (10 98/17 98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
164	114	121	23	MONTELL JORDAN DEF JAM 53191/MERCURY (10 98/16 98)	MORE...	47
165	153	—	2	TEDDY PENDERGRASS SUREFIRE 13045 (10 98/16 98)	YOU AND I	153
166	143	111	3	TRACEY LEE BYSTORM 53036/UNIVERSAL (10 98/15 98)	MANY FACEZ	111
167	116	99	7	LEVERT ATLANTIC 82986/AG (10 98/16 98)	THE WHOLE SCENARIO	49
168	190	—	3	FREAK NASTY HARD CORE POWER 211/TRADE (10 98/15 98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	168
169	132	115	8	VARIOUS ARTISTS COLUMBIA 66820 (10 98/16 98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
170	NEW		1	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10 98/15 98)	HEAVENLY PLACE	170
171	167	147	25	REBA MCENTIRE ▲ MCA 11500 (10 98/16 98)	WHAT IF IT'S YOU	15
172	159	136	3	3X KRAZY NOO TRYBE 42961/VIRGIN (10 98/16 98)	STACKIN CHIPS	136
173	145	133	41	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11 98/17 98)	PHENOMENON	12
174	178	195	26	VARIOUS ARTISTS ● SPARROW 51562 (15 98/17 98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
175	171	170	15	LORRIE MORGAN ● BNA 66847/RCA (10 98/16 98)	GREATER NEED	62
176	163	158	31	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10 98/16 98)	WHAT I DO THE BEST	39
177	179	177	9	DAVID KERSH CURB 77848 (10 98/15 98)	GOODNIGHT SWEETHEART	169
178	161	144	22	VARIOUS ARTISTS POLYDOR 535677/ADM (10 98/16 98)	PURE DISCO	83
179	196	—	2	VARIOUS ARTISTS COLD FRONT 6245X/TEL (12 98/17 98)	GREATEST SPORTS ROCK AND JAMS	179
180	156	141	7	HEART CAPITOL 53376 (10 98/15 98)	THESE DREAMS—HEART'S GREATEST HITS	131
181	180	157	6	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10 98/16 98)	WHATEVER AND EVER AMEN	90
182	RE-ENTRY	28	POINT OF GRACE WORD 67698/EPIC (10 98/16 98)	LIFE LOVE & OTHER MYSTERIES	46	
183	RE-ENTRY	30	SOUNDTRACK ▲ EASTWEST 61951/EEG (11 98/17 98)	SET IT OFF	4	
184	166	149	22	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19 98/23 98)	DEATH ROW GREATEST HITS	35
185	164	160	20	TELA SUAVE HOUSE 1553/RELATIVITY (10 98/15 98)	PIECE OF MIND	70
186	155	139	5	MATTHEW SWEET 200 31130/VOLCANO (10 98/16 98)	BLUE SKY ON MARS	66
187	188	171	54	RAGE AGAINST THE MACHINE ▲ EPIC 57523 (10 98/16 98)	EVIL EMPIRE	1
188	175	197	8	PETRA WORD 67933/EPIC (10 98/16 98)	PETRA PRAISE 2 WE NEED JESUS	155
189	172	165	47	BRYAN ADAMS ● A&M 540551 (10 98/16 98)	18 TIL I DIE	31
190	162	146	11	RONAN HARDIMAN PHILIPS 533757 (10 98/17 98)	MICHAEL FLATLEY'S LORD OF THE DANCE	116
191	173	151	81	GARBAGE ▲ ALMO SOUNDS 80004/GEFFEN (10 98/16 98)	GARBAGE	20
192	176	—	18	CURTIS MAYFIELD WARNER BROS. 46348 (10 98/16 98)	NEW WORLD ORDER	137
193	169	163	25	TERRI CLARK ● MERCURY NASHVILLE 532879 (10 98/16 98)	JUST THE SAME	58
194	170	159	13	ENRIQUE IGLESIAS FONONISA 0001 (10 98/16 98)	VIVIR	119
195	165	138	5	NANCI GRIFFITH ELEKTRA 62015/EEG (10 98/16 98)	BLUE ROSES FROM THE MOONS	33
196	192	156	5	ROLLINS BAND DREAMWORKS 50007/GEFFEN (10 98/16 98)	COME IN AND BURN	89
197	194	180	63	FUGEES ▲ RUFFHOUSE 67147/COLUMBIA (10 98/16 98)	THE SCORE	1
198	182	161	26	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729/EPIC (10 98/16 98)	IRONMAN	2
199	181	164	27	JOURNEY ▲ COLUMBIA 67514 (10 98/16 98)	TRIAL BY FIRE	11
200	RE-ENTRY	70	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10 98/15 98)	JARS OF CLAY	46	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 75 2Pac 105 311 115 3X Krazy 172 702 159	Foxy Brown 66 Bush 60 Tracy Byrd 154 Coke 101 The Cardigans 119 Boo Carlisle 110 Carmen 128 Diana Carter 21 Tracy Chapman 142 Steven Curtis Chapman 161 The Chemical Brothers 138 Kenny Chesney 96 Chicago 86 Tina Turner 92 Enya 93 Paula Cole 37 Collective Soul 46 Shawn Colvin 102 Counting Crows 84 Crime Boss Featuring The Fedz 116 Sheryl Crow 39	Erasure 43 Kirk Franklin And The Family 155 Fugees 197 Kenny G 87 Warren G 53 Garbage 191 Jerry Garcia Band 125 Ghostface Killah 198 Ginuwine 30 Nanci Griffith 195 Ronan Hardiman 190 Heart 180 Heavy D 9 Jimi Hendrix 49 Enrique Iglesias 194 INXS 67 Alan Jackson 89, 149 Jamiroquai 61 Jars Of Clay 200 The Jayhawks 112 Jewel 7 Elton John 143 Montell Jordan 164 Journey 199	David Kersh 177 Kiss 145 Korn 132 Alison Krauss & Union Station 77 Jonny Lang 63 Kenny Lattimore 104 Tracy Lawrence 88 Tracey Lee 166 Levert 167 Li'N Kim 64 Love 25 Kenny Loggins 54 Luscious Jackson 131 Makaveli 28 Marilyn Manson 113 Richard Marx 121 Matchbox 20 99 Johnny Mathis 150 Dave Matthews Band 52 Kathy Mattea 151 Maxwell 71 Curtis Mayfield 187 Mindy McCready 139 Reba McEntire 171 Metallica 70 The Mighty Mighty Bosstones 48 John Michael Montgomery 176	Lorne Morgan 175 Duncan Sheik 68 Mark Morrison 90 Van Morrison 117 No Doubt 13 The Notorious B.I.G. 4 The Offspring 33 Teddy Pendergrass 165 Pennywise 79 Prince 188 Point Of Grace 182 Queensryche 91 Rage Against The Machine 187 Collin Raye 118 Real McCoy 157 LeAnn Rimes 11, 14 Chris Rock 162 Rollins Band 196 Rome 50 Savage Garden 42 Sawyer Brown 73 Boyz n the Bunch 136 Scars 35 Jon Secada 83	Kevin Sharp 76 Duncan Sheik 68 Silverchair 100 The Smashing Pumpkins 156 Snoop Doggy Dogg 158 Son Volt 44 SOUNDTRACK Booby Call 29 Evita 111 Hole 16 Howard Stern Private Parts: The Album 163 Jenny Maguire 81 Lost Highway 80 Love Jones The Music 20 Phenomenon 173 The Preacher's Wife 95 Romeo & Juliet 34 Romeo & Juliet Volume 2 40 The Saint 24 Selena 16 Set It Off 183 Space Jam 5 That Thing You Do! 124 Spice Girls 3 Squirrel Nut Zippers 35 Rod Stewart 148 George Strait 2, 78	Sublime 19 Keith Sweat 62 Matthew Sweet 186 Tela 185 John Tesh 126 Third Eye Blind 140 Aaron Tippin 97 Tonic 94 Tony Toni Tone 129 Toto 135 Trape 123 Tru 45 Tanya Tucker 147 U2 15 Jaci Velasquez 170 Van Halen 130 VARIOUS ARTISTS 1997 Grammy Nominees 98 Booby Mix 2: The Next Bounce II 122 Club Mix '97 36 Dance Mix U.S.A. Volume 6 137 Death Row Greatest Hits 184 Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk 134	Greatest Sports Rock And Jams 179 Jock Jams Vol. 1 114 Jock Jams Vol. 2 120 Master P Presents... West Coast Bad Boy II 153 Muggs Presents... The Soul Assassins Chapter 1 169 Pure Disco 178 The Simpsons: Songs In The Key Of Springfield 133 Ultimate Dance Party 1997 23 Wow-1997: The Year's 30 Top Christian Artists And Songs 174 Veruca Salt 85 The Verve Pipe 27 Clay Walker 55 The Wallflowers 6 Westside Connection 69 Bill Whelan 144 Bryan White 141 White Town 103 Wynonna 103 Yanni 32 Zhané 41
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## FAMILIAL BOND AT WORK ON N2K'S 'MONK ON MONK' TRIBUTE

(Continued from page 1)

remain on everybody's playlist."

Carter and a host of other major jazz talents salute Monk's life and art on "Monk On Monk," a new set of large-ensemble interpretations led and co-produced by the musician's son, drummer T.S. Monk. N2K Encoded Jazz, an imprint of the RED-distributed N2K Encoded Music, will issue the enhanced CD in the U.S. July 29, in anticipation of the 80th anniversary of Monk's birth Oct. 10.

The younger Monk's working sextet—trumpeter/co-producer Don Sickler, saxophonists Bobby Porcelli and Willie Williams, pianist Ronnie Matthews, and bassist Gary Wang—is augmented by a glittering assemblage of talent on the tribute session.

The players include bassists Carter, Dave Holland, and Christian McBride; pianists Herbie Hancock and Danilo Perez; saxophonists Wayne Shorter, Jimmy Heath, Grover Washington Jr., and Bobby Watson; trumpeters Clark Terry, Arturo Sandoval, Wallace Roney, and Roy Hargrove; trombonist Eddie Bert; tuba player Howard Johnson; French horn player David Amram; and vocalists Kevin Mahogany, Nnenna Freelon, and Dianne Reeves.

This galaxy of jazz stars is celebrating one of the geniuses of the music, who nonetheless was greeted with bemusement when he first arrived on the scene.

Pianist Mary Lou Williams once recalled that when Monk first began appearing in New York's after-hours clubs in the late '30s, patrons referred to what he played as "zombie music" and gave him the Rasputin-like nickname "Mad Monk." Though he was a key participant with Kenny Clarke, Dizzy Gillespie, and Charlie Parker in

the Minton's Playhouse jam sessions that spawned bebop, his music was viewed as knotty and difficult, even by bop's rigorous standards.

Monk's off-kilter, shuffling rhythms, skewed harmonics, and staggering, splay-fingered piano work bewildered listeners when he debuted as a leader on Blue Note Records in the late '40s. His work only began to gain widespread acceptance in the late '50s, thanks in no small measure to a series of masterful albums on Riverside Records. In 1960, he joined jazz best sellers Miles Davis and Dave Brubeck on Columbia Records; by his death in 1982 after a decade in seclusion, his reputation was secure.

T.S. Monk believes that the demanding, puckish nature of his father's music, which sounded so *outré* when it first appeared, is exactly what keeps it vital for players today.

"It challenges you right down to the core," he says. "It challenges you in your ability to swing. It challenges you in your ability to make sense as an improvisationist. It challenges you in terms of your technical prowess, in terms of the changes and all the funny little ways that Thelonious puts things together."

### A LONG ROAD BACK TO JAZZ

Thelonious Sphere Monk III, today known as T.S. Monk, took a circuitous route back to the music of his father.

Though he drummed behind his father during the '70s, he began his recording career as a member of the funk band also called T.S. Monk, in which he was partnered with his sister Barbara (known as "Boo Boo") and vocalist Yvonne Fletcher. The group recorded three albums for Atlantic's Mirage label.

However, Monk's musical career crashed to a halt in the early '80s after two stunning personal tragedies: In October 1983, Fletcher died of breast cancer, and just four months later, his sister was claimed by the same disease.

"I did a tailspin and sort of was sitting around and doing nothing," Monk recalls. "I stopped playing my drums in 1984, didn't touch 'em. In 1986, some family members said, 'You've got to form a foundation, because if you don't, somebody will, and they'll have control of Daddy's name.'"

The Washington, D.C.-based Thelonious Monk Institute of Jazz has since become one of the foremost national organizations devoted to jazz education. It sponsors the annual Monk International Jazz Competition, which has brought such talents as pianists Marcus Roberts and Jacky Terrasson and saxophonist Joshua Redman to prominence; the competition, which this year focuses on trumpeters, is Oct. 5 at the Knitting Factory in New York.

"The Monk Institute is what drove me back to the music and caused me to start playing again," Monk says.

Turning to jazz, Monk recorded several of his father's compositions on the three albums he recorded for Blue Note since 1991, but was cautious about a full-blown tribute until now.

"I don't want people to think that I don't want to deal with Dad," he says. "It's been really a question of me recording the music that I wanted to record and establishing a sound in the marketplace that people can identify... Once I got to that point, it was time to deal with Dad."

Monk emphasizes that he hand-picked the musicians for the "Monk On Monk" sessions with very definite ideas in mind.

He says, "This isn't a record where

the record company called and said, 'Yes, we're going to do this tribute to Thelonious Monk, it's an all-star thing, and we'd like to use your artist and your artist' No. I picked up the phone personally and called everybody... I was looking for people I knew were really, really Monk freaks, frankly—cats I knew held Monk in a reverent regard."

Beyond the all-star instrumentalists—ranging from family friends and old musical associates like Carter, Terry, Holland, and Heath, to stellar young players like Roney, Hargrove, and McBride—Monk enlisted Mahogany to croon "Dear Ruby," lyricist Sally Swisher's vocal setting of "Ruby My Dear," and Freelon and Reeves to scamper through "Suddenly," singer Jon Hendricks' rendering of "In Walked Bud."

Much of the repertoire on the album was written about Thelonious Monk's family and friends. "Little Rottie Tootie" was inspired by T.S. Monk himself; "Boo Boo's Birthday" was penned for Barbara Monk; "Crepusculum With Nellie" is an impressionistic portrait of Monk's wife; "Ruby My Dear" is an impassioned ballad about a close female friend; and "In Walked Bud" pays tribute to Monk's great protégé bop pianist Bud Powell.

"I was looking for a theme," says Monk. "I always thought it was very funny that Thelonious, if he dug you, he wrote a tune for you... I said, 'Golly, that's got to be the theme.'"

The album was recorded at the famed Englewood Cliffs, N.J., studio of engineer Rudy Van Gelder, who tracked most of the great postwar jazz talents in his living-room booth.

"To me, this was like the Super Bowl," Monk says, "and if you want everybody to really feel good about the game, you gotta have a neutral field."

Monk expresses great personal satisfaction with the album: "I'm delighted to be able to add something to the kitty, so to speak, and contribute something—pay homage to this cat. Hopefully, people will say, 'Well, it sounds like he loved his daddy.'"

Like three other recently released N2K Encoded Jazz albums—the anthology "Jazz Central Station Glob-

## SINATRA GETS CONGRESSIONAL MEDAL OF HONOR

(Continued from page 6)

to Bob Hope.

The 81-year-old Sinatra watched the congressional debate and vote on C-SPAN from his home in Beverly Hills, Calif. Upon learning of the positive outcome, he said it moved him to know that his music has meant so much to so many. He said he never dreamed that would be the case when he began his career nearly six decades ago in New Jersey.

"When I started out at the Rustic Cabin as a waiter, I certainly didn't think I'd ever be honored by the United States Congress," Sinatra said in a prepared statement, adding that his tenure as an entertainer has been "a fabulous ride" and that he wants to share the honor with all the "talented people" with whom he had worked over the years.

Sinatra debuted as a solo singer with the Harry James big band in 1939 before becoming a star with the Tommy Dorsey band in the mid-'40s. He went on to become a living legend for his inimitable vocal stylings, as

al Jazz Poll Winner," the Gerry Mulligan collection "Legacy," and the two-CD set "The Instrumental History Of Jazz"—"Monk On Monk" will be an enhanced CD containing approximately 15 minutes of extra material accessible via a computer's CD-ROM drive.

N2K VP of A&R Carl Griffin, the album's executive producer, says, "We shot a lot of the [session] rehearsal, and that's going to be a part of [the multimedia portion]. We also did an interview with Monk about doing the project. Then there are 11 interviews, some audio, some visual, with the likes of Ron Carter and Jimmy Heath and Christian McBride, but most important, we have the first-ever interview with [Thelonious' wife] Nellie—Monk interviewing his mother about her husband. Nobody's ever heard that."

The connective quality of the "Monk On Monk" disc will also enhance N2K's marketing efforts, according to VP of artist and product development Sandra Trim-DaCosta.

### INTERNET LINK

"The N2K Entertainment online company has the jazz site Jazz Central Station [http://www.jazzcentralstation.com], Trim-DaCosta says. "Not only do you have an enhanced CD, but you have a CD that links you to the Internet... Anyone who is interested in this genre of music then goes to the World Wide Web, where you can go into that genre site, Jazz Central Station, and there you would get more information about different things that are happening on this project."

"The artists that are signed to N2K Encoded Music have their own Web page, and so there'll be a dedicated page to T.S. Monk for this project," she adds. "That then links to Jazz Central Station, and there's also a link to the Thelonious Monk Institute [page]." The label offers 15 free days' access to the Internet for anyone making a purchase.

Trim-DaCosta adds that, with a Jazz Central Station site currently up in Japan, "Monk On Monk" will get what is essentially an international launch.

"For the first time we have a simultaneous sort of worldwide release," she says. "Normally when you're developing a project, you might start in the

U.S. and then you send it out later to the overseas outlets."

(N2K is finalizing international distribution, says a label spokeswoman, and no international release date for the album has yet been set.)

Touring will be key to the promotion of the album. Monk's manager, Ed Keane, says that the group will play dates in Western Canada in late June, European festival dates in July, and a group of "anchor dates in the premier prestige markets around the country" between Oct. 8 and Nov. 22.

The latter will include gigs at the California Center for the Performing Arts in Escondido (Oct. 9); Wadsworth Theatre in L.A. (Oct. 10, Thelonious Monk's 80th birthday); Madison (Wis.) Civic Center (Oct. 22); Pabst Theatre in Milwaukee (Oct. 23); and Orchestra Hall in Chicago (Oct. 24).

Monk says the tour, which is being booked by Ted Kurland Associates in Boston, has been arranged to accommodate the participation of some of the star players on the album and other guests.

Trim-DaCosta adds that an 80th birthday salute, "Thelonious Monk: The High Priest Of Modern Jazz," which is being planned by Wynton Marsalis for Sept. 18 and 20 at Lincoln Center's Alice Tully Hall in New York, will present a natural tie-in for the project.

Jazz radio—particularly stations that play straight-ahead jazz—will be involved in promotional efforts such as a "win it before you buy it" campaign that will spin off the tour stops.

The 80th birthday anniversary also serves as a major opportunity for press coverage, Trim-DaCosta says.

David Sibel, buyer and director of merchandising for the five-store, Boston-based Hear Music, says that the commercial performance of other tribute records and the extraordinary talent collected on "Monk On Monk" should translate into strong sales among the chain's jazz-conscious consumers.

"With the past success of records like the tribute to Miles Davis and the Mingus Big Band album, this bodes well," says Sibel, who names Thelonious Monk among his favorite pianists. "It's got an even bigger and better lineup. It's a mixture of traditional giants and new people. It'll give a different perspective."

## LATTIMORE

(Continued from page 79)

urally slow, but even through Christmas the album remained consistent. We were just trying to make it through at that point, and it already looked like we were going to have a major breakthrough with 'For You.'"

Columbia is working "For You" in markets outside the U.S. Winston, who says a Spanish version of "For You" also drew immediate reactions from listeners, imagines the artist might have appeal in Latin markets here.

"Our listeners were crazy," he says. "If they put it out at Spanish radio, I'm sure it would be a smash. We had people calling up asking about it so they could play it at their weddings."

Throughout the yearlong cycle of Lattimore singles, Columbia has worked the album at retail with developing-artist programs. A special emphasis was placed on key indie stores, which hosted various contest-driven promotions.

One such contest took place at Fortune Records in Inglewood, Calif. Customers who could name three tracks from the album were entered in a drawing for a color television.

Store owner Roy Fortune says the drawing, which took place near the release of the album, was a huge success. Still, he says nothing could have prepared him for the recent fervor over the album.

"We always knew the album was good, but it has just exploded lately," says Fortune. "I ran out of records on Saturday [April 26], and I had really stocked a lot. I ended up borrowing some from another store until Monday [April 28]."

well for as his movie appearances and high-toned lifestyle.

For Capitol in the '50s and Reprise in the '60s, Sinatra consistently ruled the Billboard charts with such classic singles as "Strangers In The Night" and "Summer Wind" and albums like "In The Wee Small Hours" and "Songs For Swingin' Lovers!" His "Duets" albums for Capitol in the mid-'90s brought together an unprecedented array of past and present pop stars eager to collaborate, attesting to the Chairman of the Board's broad cultural influence.

The Senate approved the measure awarding Sinatra the Congressional Gold Medal in January, and the House gave its benediction April 29, after Rep. José E. Serrano, D-N.Y., personally carried the resolution to the offices of House members to get the 290 signatures needed to bring it directly to the House floor, where it received only pro-forma debate.

Serrano—a lifelong Sinatra fan who was introduced to the singer's

music (and the English language) when his father returned to Puerto Rico after World War II with a cache of albums—garnered 302 signatures on Sinatra's behalf. He led resolution floor manager Rep. Michael N. Castle, R-Del., to urge the House "to show its 'High Hopes,' think of a 'Summer Wind,' say 'I Get A Kick Out Of You,' and make 1997 'A Very Good Year' by awarding a Gold Medal to the man who did it 'My Way.'"

The resolution now goes to President Clinton for his signature.

The Congressional Gold Medal pre-dates the Constitution, with the first one awarded to Washington (the original "Ol' Blue Eyes," according to researchers at Washington's Mount Vernon Estate sources) by the Continental Congress in 1776.

Besides Washington and Hope, other medal recipients include Robert Frost, Louis L'Amour, John Wayne, H. Norman Schwarzkopf, and Colin Powell.



## U.K.'S KITCHENWARE HOSTS PREFAB SPROUT'S RETURN

(Continued from page 1)

the end of a seven-year itch spent waiting for a follow-up.

Prefab Sprout's new album, "Andromeda Heights," is being released in the U.K., Europe, and Japan Monday (5) on Kitchenware/Columbia (a U.S. deal is yet to be confirmed). The band's personable writer and vocalist, Paddy McAloon, remains modestly confident about the act's place in the contemporary scene.

"Maybe I should worry more about what's in the charts than I do," says McAloon, who has resisted any temptation to change his uniquely opulent, literate style of songcrafting. "But a bit of me thinks, where would we be if we all did that? I do have an arrogance about it, where even if you put me in a darkened room for 50 years, I know I could do something that would be worth listening to, just because of the passions that drive me and my need for music on a spiritual level."

After some years as a "bedroom project," and then a local live act, Prefab Sprout (which also includes Martin McAloon and Wendy Smith) signed in 1983 to the independent Kitchenware, based in Newcastle in the northeast of England, near McAloon's hometown of Consett in Durham. That year, just prior to starting a long-term affiliation with the then CBS, Prefab attracted attention on the indie scene with the album "The Devil Has All The Best Tunes."

A gradual critical and commercial climb over the rest of the decade included 1985's much-lauded album "Steve McQueen," which, renamed "Two Wheels Good," became the band's only American chart entry, peaking at No. 178. In 1988 came its biggest domestic success with "From Langley Park To Memphis," which included the upbeat, radio-friendly single "The King Of Rock 'N' Roll," a No. 7 U.K. hit that spring. Columbia puts current domestic sales of "Memphis" at some 330,000 copies.

When the "Jordan" set was released in 1990, Prefab Sprout was in the vanguard of adult pop acts, but the only album to bear its name since was the 1992 compilation "A Life Of Surprises," which contained a handful of previously unreleased songs. That set is now estimated by Columbia to have sold 240,000 units in the U.K.

Prefab's overdue return has already been celebrated in adult rock publications here, and early signs are that radio and retail remembers its name perfectly well, too.

"A Prisoner Of The Past," the first single from "Andromeda Heights," was released across Europe April 21 and gained first-week adds at national rock and pop station Radio 1 and its older demographic, AC-oriented sister BBC broadcaster, Radio 2. It was also added at such leading commercial outlets as nationwide rock station Virgin Radio, Key 103 Manchester, and Heart 106.2 London. In addition, Prefab performed the single on BBC1's mass-rated "National Lottery Live" show April 19.

The single is atypical of the generally soft, romantic mood of the album, exuding a strong Phil Spector influence. "It's a big sound," says Key 103 presenter/producer Pete Mitchell. "A good return to form, and it'll do well." He adds that the station still plays several of the group's previous best-known singles, including "Cars And Girls," "When Love Breaks Down," and "The King Of Rock 'N' Roll."

Andy Fordyce, chart albums buyer for HMV, says, "I've had comments [from HMV colleagues] that the album is just as strong as 'Steve McQueen,'

which was regarded as a classic album. There's huge potential there. If you look at bands like the Beautiful South, there's a big market for that kind of sound. The album will be very strong for in-store play and listening posts, and it'll do very well throughout the summer."

"So much can change in five years, but their fans don't seem to go away," says Paul Bursche, Prefab's product manager at Columbia, noting that the label's initial U.K. shipment of the album will be a healthy 40,000. "Prefab were never totally in fashion, so they can't go out of fashion."

Columbia staged a month of exposure for "Heights" in 600 up-market bars and restaurants across the coun-

try. "We got loads of feedback from that," says Bursche, "which was great, because one worry was that their fan base was old enough to stop buying records."

Other tactics have included a mail-out to sister label Epic's database of Lightning Seeds fans. "The other part of the plan is to say to people who haven't heard of Paddy that he's made a brilliant single and there are more to come ['Electric Guitars' will be the second], and he's been doing a week of promotion at commercial radio," Bursche adds.

HMV's Fordyce says that the only blemish on Prefab's prospects for 1997 is that it has no plans to play live.

## TO PARLOPHONE AND CAPITOL, RADIOHEAD IS MORE THAN JUST 'OK'

(Continued from page 1)

pation for "OK Computer," the third album by Oxford, England-based quintet Radiohead, that it will be introduced with a lead track, "Paranoid Android," that runs 6½ minutes and incorporates several tempo changes—but no chorus. Moreover, Capitol Records plans to debut the track in the U.S. via a "video exclusive" on MTV later this month.

"OK Computer," the band's first self-produced set, is being released in the U.K. by Parlophone June 16, with its U.S. appearance on Capitol July 1. "Paranoid Android" had its British radio debut April 30 on BBC Radio 1's "Evening Session" show and will be commercially available May 26.

An animated video for the track is in production, and Capitol VP of marketing Clark Staub says that the label hopes MTV will premiere the clip around May 25. The video network, as well as college radio, are due to be serviced with the track May 19.

"We've already had initial meetings with MTV, who've been strong supporters of Radiohead since 'Creep,'" says Staub, referring to the track from the band's 1993 debut album, "Pablo Honey," that alerted programmers, retailers, and consumers alike to the group's strange charms. "Creep" went to No. 34 on the Hot 100, while "Pablo Honey" climbed to No. 32 in a sixth-month run on The Billboard 200; the 1995 follow-up, "The Bends," peaked at No. 88.

"In a world of four-minute pop songs, we don't want to bank on airplay for 'Paranoid Android,'" says Staub, adding that by the time of the MTV airing, promotional CDs of the track will be ready for commercial alternative stations that request them. The first commercial single from the album will be "Let Down."

"Radiohead have delivered a very unconventional record," Staub continues, "that does not sound like anything else that's popular, but sounds like everything that could be popular. I've seen them compared to U2 or R.E.M., but we're not falling into the trap of over-hyping them. We're setting this up to be firmly rooted."

"It's quite a difficult record; it's not a 'first listen' thing," says Radiohead lead singer Thom Yorke about "OK Computer," complimenting Parlophone on the free rein afforded the band in making it. "First we said, 'We're going to produce it ourselves,' then, 'We're going to take as long as we want.' We had complete license to do what we wished, and when we realized that, it was really scary."

Acknowledging the great expectations for the album already whirling around the U.K. industry, Yorke adds, "The anticipation that people might

have for it was funny to us. 'Paranoid Android' is addressing that anticipation in a way, like, 'We're having fun recording it, and you'll either get it or you won't.'"

Radiohead will play two showcases in Barcelona, Spain, May 22 and 24, to which EMI is inviting international territory representatives and key media. In the U.S., the band will play with U2, Foo Fighters, and the Beastie Boys at the Tibetan Freedom concerts June 7 and 8 in New York, followed by club dates there and in Los Angeles. European festivals follow, and a U.S. tour is due to start July 26.

"The unanimous reaction to this record is that it's something very special," says Parlophone U.K. managing director Tony Wadsworth. "The single is a brilliant piece of music. It might fly in the face of all the rules and conventions, but everything we've ever done with Radiohead that's worked has broken the rules. Because of that, they're going to change the acceptance to certain types of music."

Wadsworth adds that the slow build of "The Bends," the series of U.K. chart singles taken from it, and belated acclaim in the music press have made the band (formed in 1991) widely influential on the British alternative scene. "Every record company's got its Radiohead now," he muses.

So gradual was the ascent of "The Bends" that it reached a domestic peak of No. 4 in its 42nd chart week, a rare event among the fast-moving U.K. best sellers, and was still in the chart in November 1996, 20 months after release. "It was the longest campaign I've ever worked internationally," says EMI international marketing manager Carol Baxter. "At the beginning of it, people were saying, 'There's no obvious single,' but we were still working the album two years later. It'll be the same with this."

Radiohead appears on one multi-platinum Capitol album: "Talk Show Host" is featured on the soundtrack to "Romeo + Juliet," while "Exit Music" (from "OK Computer") is the song heard playing at the end of the film. Other songs from the new album were introduced last summer during the band's U.S. tour supporting Alanis Morissette.

Jon Cobbin, product manager at Tower Records' Piccadilly Circus store in London, got an advance listen to "OK Computer" and says it sounded "incredible." He adds, "Each track stood out on its own. We're being asked about it already." Cobbin says that catalog sales of both previous Radiohead albums remain very strong.

"We love Radiohead," says Lisa Worden, music director at modern rock

"We've given up on that. I was never really into it," says McAloon, who is perhaps understandably wary of being sidetracked, since his absence from the spotlight is no reflection on his creativity.

In recent years, McAloon's myriad other projects have included writing for two high-profile singer/actors, fellow Northeasterner (or "Geordie") Jimmy Nail and Cher. Nail recorded several McAloon songs on his two highly successful albums based on his "Crocodile Shoes" TV series, including the 1996 hit "Cowboy Dreams," while Cher cut "The Gunman" on her "It's A Man's World" album the same year.

To concentrate on "Andromeda

Heights," McAloon, whose songs are published by EMI Music, shelved his most ambitious project yet, a conceptual work to be titled "Earth: The Story So Far." Still dear to his heart, he plans to return to that labor of love in due course. "I'll put it on the computer. It's all written, it just needs arranging," he says. "I'm going to keep on writing the 'little' songs, and if I come up with another, more immediate album, I might put that out first."

"I write all the time, it's just a habit," concludes McAloon. "Even without a sense of an audience, I would do that. It's a necessity for me to get through the day."

KROQ Los Angeles. "We supported the [first two] albums, and we're very much anticipating the new one." Of the early success with "Creep," she says, "It takes a while for a band to shake a song like that, like Beck with 'Loser'; he went out and made another great album, and Radiohead did the same."

Capitol has devised a novel promotional device for its upcoming mail-out of the new album to 1,000 key media players. "We're making a special 'OK Computer' listening package for our industry mailing," says Staub. "We're sending out a Walkman tape recorder

with the cassette of the album permanently inside, so the only way to listen to it is with the headphones provided. We want to have people get to know the record in its entirety."

Yorke says of the prominent place in the British rock firmament now commanded by Radiohead, "It doesn't feel like we've come a long way. I have a very small house in Oxford that I can pay the mortgage on. I suppose we have in the sense that we've met all our idols and done lots of amazing things. But we have to keep reminding people this is only our third album."

## TICKETMASTER, MICROSOFT IN LEGAL BATTLE

(Continued from page 6)

The practice of establishing links between Web sites with or without permission is already a common part of the fast-moving Internet culture. However, the free flow of information on the Internet can create problems for commercial Web sites that want to use their content as an asset when striking deals with other sites.

Microsoft and Ticketmaster had been in negotiations for a possible content deal, but those talks were never completed, according to Citron. Instead, Ticketmaster reached a non-exclusive agreement with rival city guide site CitySearch and is likely to reach similar deals with other sites in the near future.

"If this lawsuit ends in favor of Ticketmaster, which is unlikely, it would have huge implications for the future of the Web," says Seema Chowdhury, an analyst for the entertainment and technology strategies division of Forrester Research. "It would mean that every Web site would have to get permission to establish links... It really doesn't make sense for them to sue over a simple link... What makes this law suit especially interesting is that these are two industry giants with a lot of weight behind them. They each have a near monopoly in their business and are not likely to back down."

Ticketmaster is upset about more than the Web link, according to Citron.

"It's one thing if they simply link to our home page, which more than 5,000 sites have done," he says. "But they are bypassing our home page and taking our content out of context, which we are not comfortable with."

Citron says that the Sidewalk site also contains misinformation about Ticketmaster's operations, such as its policy against accepting personal checks for online transactions.

"Microsoft is financially benefiting

from ad sales on its site that accompany our content," he says. "Microsoft is not offering this site as a community service. It is a business, and what we are saying is that there must be some rules and regulations, or everyone will start taking each other's content and reorganizing it for their own benefit... We're not trying to be separatists, but we have created great relationships with most record labels to support their artists with special Web content and chats. [Microsoft has] rather arrogantly avoided our front door and given their visitors access to our content."

Ticketmaster could disable any links from Microsoft's Sidewalk site, but has not yet elected to do so, according to Citron.

Chowdhury agrees that links that bypass home pages might be objectionable.

"They have every right to deny access to the inside pages of its site," she says of Ticketmaster. "But they would be foolish to not allow access to its front home page."

Some news media Web sites have already raised concerns about so-called Web "para-sites" that draw their content entirely from other Web sites. For example, The Washington Post, Time, and CNN are among the media companies that have filed suit against the Web site Total News, which consists entirely of links to other news sites.

Microsoft's Sidewalk site still contained a link to Ticketmaster Online at press time. The technology company is expected to roll out additional Sidewalk sites in the coming weeks, including city guide sites for New York, Boston, and Minneapolis.

Caught in the middle of this lawsuit is Paul Allen, who owns a large stake of Ticketmaster and is a co-founder and significant owner of Microsoft.



## Billboard Online Provides Sneak Peek At Kiss Bio

The "Kiss Army" is about to descend on Billboard Online!

Beginning this week, Billboard Online, the World Wide Web home of Billboard magazine, is previewing "Kiss And Sell: The Making Of A Supergroup," the hot new book about the antics of one of the most popular and outrageous acts in the history of rock'n'roll.

Each Wednesday for the next eight weeks, Billboard Online will post a new excerpt from the critically praised "Kiss And Sell." The book was written by C.K. Lendt, who spent 12 years on the road with Kiss, handling their business and financial affairs. Lendt provides an inside view of the lifestyles and excesses of rock stars,

the pressures of staying on top, the influence of the music industry's power brokers, and the glitz, glamour, and celebrity of Kiss-pals such as Diana Ross, Lisa Hartman, Cher.

"Kiss & Sell" just arrived in stores from Billboard Books in hard and soft covers. But you can get your first taste of this spicy reading from Billboard Online at [www.billboard.com](http://www.billboard.com). And don't forget to come back each Wednesday for more.

For more information on Billboard Online, or to subscribe to the exclusive Billboard Online premium service, which includes archives of Billboard articles and charts, call Sam Bell at 212-536-1402/800-449-1402 or e-mail [sbell@billboard.com](mailto:sbell@billboard.com).



## Dial Nashville 615 For The New Country Music Sourcebook

Hold on to your hats! The 1997 edition of Nashville 615/Country Music Sourcebook hits the streets May 7, and once again, Billboard is providing the most comprehensive directory of business-to-business listings for the Nashville region and the international country music business.

Nashville 615 includes contact information on thousands of companies. All listings are updated with the freshest and most accurate information.

This is the vital guide for professionals in the country music business. Listings include artists,

record labels, music publishers, recording studios/mastering facilities, professional organizations, attorneys, personal managers/agents, venues/concert promoters, wholesalers/distributors, record retailers, radio stations, marketing companies, and more. Additionally, the Nashville section includes local clubs, restaurants, caterers, hotels, banks, travel services, sound & light services, and other helpful listings.

This essential guide is available for \$60 by calling 800-344-7119 (in New Jersey call 908-363-4156).



## PERSONNEL DIRECTIONS

Jill Carrigan has joined Billboard magazine as western advertising sales representative, based in Los Angeles. Carrigan will represent Billboard to most major West Coast record and music publishing companies, as well as pro audio accounts. She reports to associate publisher Jim Beloff.

Carrigan comes to Billboard from The Hollywood Reporter, where she was executive assistant to the pub-

lisher. Her music industry experience includes stints at A&M Records and Steve Stewart Management/Holiday Records. She also assisted the team that planned and implemented the recording of the Woodstock '94 Music Festival.

Carrigan received a Bachelor of Arts degree from Hampshire College in Amherst, Mass., where she majored in music composition and business.



CARRIGAN

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## Counting Hits In Rome-an Numerals

RCA'S BIGGEST HIT by a solo male R&B artist in just over 32 years climbs 15-12 this week on the Hot 100. "I Belong To You (Every Time I See Your Face)" by Rome is the label's biggest single in this category since "Shake," the final top 10 hit for one of RCA's most successful artists of the first decade of the rock era, Sam Cooke. "Shake," backed with the socially conscious "A Change Is Gonna Come," debuted on the Hot 100 in January 1965, just four weeks after Cooke was shot to death.

It posthumously peaked at No. 7. If Rome's momentum carries him into the top five, it would be the first RCA single by a solo male R&B artist to go that high since Cooke's "Chain Gang" peaked at No. 2 in 1960, and if Rome goes all the way to No. 1, it would match Cooke's only chart-topping hit, "You Send Me," which hit pole position almost 40 years ago.



by Fred Bronson



title, "First Rays Of The New Rising Sun," which enters the album chart at No. 49.

**THE FIRST TIME EVER:** Kenny Loggins remains on top of the Adult Contemporary chart for a second week with his first-ever No. 1 on that list. The title, appropriately, is "For The First Time." It was written by James Newton Howard, Allan Rich, and Jud Friedman for the film "One Fine Day" and is the second of this year's crop of Oscar-nominated songs to reach the summit of the AC chart. The first was the Diane Warren-penned "Because You Loved Me," recorded by Celine Dion.

**EUROVISIONS:** I'm in Dublin the week of April 28, attending the

**K-TEL HIM:** The multi-artist dance compilation "Club Mix '97" continues to rise on The Billboard 200, establishing a new peak position by moving 39-36. The collection, which includes hits by Billie Ray Martin, Quad City DJ's, and Bone Thugs-N-Harmony, is released on the K-tel's Cold Front imprint and gives the Minneapolis-based company its highest-charting title on the Billboard album chart in the label's 35-year history. K-tel has established another front at No. 179, where the "Greatest Sports Rock And Jams" compilation moves to No. 179 in its second chart week.

**IF 6 WAS 9,** it would be a very confusing chart. But it would make sense to Jimi Hendrix fans, who brought enough copies of his albums last week to send three of them to The Billboard 200. MCA has reissued "Are You Experienced?" (No. 18) and "Axis: Bold As Love" (No. 40) on the Experience Hendrix label and released a new

42nd annual Eurovision Song Contest, where the question I'm asked most is, "Do they know what the Eurovision Song Contest is in America?" Maybe we don't, but three Billboard charts this week have been affected by music from the last three years of the popular competition. Bill Whelan's "Riverdance," first performed as the interval entertainment at the 1994 contest (also held in Dublin), is No. 1 on the Top World Music Albums chart for the 20th week. The lead male performer that night was Michael Flatley, who holds at No. 2 on that same chart with Ronan Hardiman's "Lord Of The Dance." On this week's unpublished Top New Age Albums chart, the 1995 Eurovision winner from Norway, Secret Garden, moves 9-8 with its second album, "White Stones," while its first set, "Songs From A Secret Garden," falls 10-11 in its 52nd chart week. And on the Hot 100, the 1996 U.K. entry, "Ooh Aah... Just A Little Bit" by Gina G, holds at No. 35 in its 24th chart week.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 4/27/97

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	212,841,000	231,882,000 (UP 9%)	CD	126,900,000 144,834,000 (UP 14.1%)
ALBUMS	178,310,000	191,040,000 (UP 7.1%)	CASSETTE	50,864,000 45,789,000 (DN 10%)
SINGLES	34,531,000	40,842,000 (UP 18.3%)	OTHER	546,000 417,000 (DN 23.6%)

### OVERALL UNIT SALES THIS WEEK

13,350,000

### LAST WEEK

13,327,000

### CHANGE

UP 0.2%

### THIS WEEK 1996

12,586,000

### CHANGE

UP 6.1%

### ALBUM SALES THIS WEEK

10,785,000

### LAST WEEK

10,698,000

### CHANGE

UP 0.8%

### THIS WEEK 1996

10,290,000

### CHANGE

UP 4.8%

### SINGLES SALES THIS WEEK

2,565,000

### LAST WEEK

2,629,000

### CHANGE

DOWN 2.4%

### THIS WEEK 1996

2,296,000

### CHANGE

UP 11.7%

### DISTRIBUTORS' MARKET SHARE (3/31/97-4/27/97)

	INDIES	WEA	EMD	UNIVERSAL	SONY	PGD	BMG
TOTAL ALBUMS	19%	18.2%	13.8%	13%	12.6%	12.6%	10.9%
CURRENT ALBUMS	17.8%	16.2%	15.3%	14.4%	11.7%	11.3%	13.3%
TOTAL SINGLES	6.6%	19.8%	7.8%	5.6%	11%	18.3%	30.9%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan



# POI DOG PONDERING BASKS IN THE INDIE 'LIGHT'

(Continued from page 10)

"Pomegranate" was the first Poi Dog product on the band's own label (which at the time was also called Pomegranate; the name change was due to an already existing Pomegranate Records). It was released nationally, however, by Bar/None Records of Hoboken, N.J., which is distributed by Koch International. "Electricque Plummagram," the club-mix companion disc to "Pomegranate," was also released through Bar/None.

"This one we did all on our own," says Carolyn "Chaka" Travis, Plate-tectonic's manager of business affairs. A former manager of renowned Chicago club Schuba's, Travis has been working with the band for a year. Orrall says, "Chaka's taken over the business end, so I can concentrate on the music."

Travis says that a major plus in Poi Dog Pondering's ability to proceed independently was that the band paid off the loans that made possible the setting up of its 24-track ADAT studio. "Liquid White Light," which was recorded on site by veteran mobile

engineer Tim Powell, was produced and mixed by Martin Stebbing and Poi Dog multi-instrumentalist Dave Max Crawford.

Orrall says there was little over-dubbing on the album: "I think [backing singer] Arlene Newton cut some vocals because she'd been sick one of the nights, but there were no guitar, drum, percussion, or other overdubs. Stebbing's recording motto is 'warts and all.'"

Actually, the sound of "Liquid White Light" is lush, spacious, and vibrant, giving full play to each of the group's dozen-plus members. They include violinist Susan Voelz; guitarist Dag Juhlin; drummer Steve Goulding; percussionist Leddie Garcia; and backing vocalists Newton, Kornell Hargrove, and Robert Cornelius (who also helps out with Poi Dog publicity).

Both Orrall and Travis acknowledge that live albums are usually not major sellers. "They're mostly for the fans," says Orrall. "We thought this would be an ideal record to exercise our [indie] muscles."

"We knew we'd be able to recoup our expenses and make money in the Midwest, where our biggest audience is," says Travis.

Indeed, of the 47,000 copies of "Pomegranate" that have sold at SoundScan-tracked retailers (the band puts the total closer to 60,000), some 29,000 were sold in the Chicago area.

So says Midwest Artist Distribution's Slania, who notes that in Poi Dog's No. 2 market, Austin, "Pomegranate" has moved 1,200 units.

"The band does sell nationally, but sales are concentrated here," says Slania.

Tower Records on Chicago's Near North Side, which is hosting a record release party Tuesday (6) with an in-store performance and record signing by the band, is stocking an initial 1,500 copies. Tower outlets downtown and in two suburban locations are carrying 100 copies each. Around the country, orders range from five to 30 copies per store. "If it sells, they can reorder," says Slania, who operates on a consignment policy of 100% returns.

Slania, who previously served as GM of Flip Side Records and director of purchasing for Rose Records (both former powerhouse local chains) and whose wholesale operation typically handles 250 projects at any given time, says that "Liquid White Light" is "a major priority for us. We're doing anything we can to help build this."

Plate-tectonic's Travis says she sees the \$17.98 suggested list price as a plus. "It's a double live CD, but because we're in control, we can keep the price down. Some stores will have it on sale for \$15.99." Travis notes that co-op ads will run in "our top 10 regional markets." Still, she says, the band is "not going to spend a lot on marketing and

radio promotion, because it's a live album."

Travis has, however, launched a significant grass-roots marketing effort via the Internet. "I'm on the Net every day, communicating with Poi Pounders," she says. "A month and a half ago, I sent out messages that we could use help marketing the album in towns and cities around the country where [the band's followers] live. We've sent out about 2,000 fliers and posters that the Poi Pounders are putting in indie record stores."

"They're also giving us suggestions for radio stations to service, stores that carry the band, writers to pitch, etc.," she adds. "They're very eager to help—we're blown away by their generosity of time and effort." (The Poi Dog Pondering World Wide Web site is <http://www.poihq.com/poi>.)

Travis herself is doing radio promotion, servicing some 300 outlets around the country (mostly triple-A and college formats). Some album cuts have been airing since April 10 on prominent Chicago triple-A station WXRT, a longtime staunch supporter of Poi Dog Pondering.

"I called [music director] Patty Martin on April 9 to tell her we had a DAT ready from our forthcoming release," says Travis. "She told me to bring it down, and it was on the air the next day for their 'New Releases Thursday.' Only in Chicago could this happen—

the city's been so good to us."

"We've been playing 'Jack Ass Ginger' from the DAT," says Martin, "and we'll probably stick mostly with live versions of studio tracks we've been playing all along. We'll easily add six or seven tracks, maybe eight, though not all at once."

Martin, who notes that WXRT has sponsored numerous Poi Dog dates—including the five-night Vic stint that resulted in "Liquid White Light"—says, "I'd love to see this record become their 'Frampton Comes Alive' or Cheap Trick's 'Live At Budokan.' They deserve to be a huge band."

The June tour, booked by Frank Riley of Monterey Peninsula Artists, kicks off June 3-5 with a three-night stand at Chicago's Park West. (The shows sold out nine minutes after tickets went on sale.) Then June 7-13, the group will hit New York's Irving Plaza; Washington, D.C.'s 930 Club; Boston's Paradise Club; Columbia, Mo.'s Blue Note; St. Louis' Mississippi Nights; and Kansas City, Mo.'s River Valley Music Festival.

The band will appear at various summer festivals—including mounting a children's show at the Chicago area's outdoor Ravinia Festival Aug. 24—and plans to do its first shows with its current lineup in Orrall's home state of Hawaii, also in August. Bar/None's publicity department, Travis notes, is handling tour publicity.

Poi Dog was already set to begin working on the next studio album the first week of May. "This next record will be different," says Orrall. "We're setting it up so the band members will go in first and record snippets of things—orchestral washes, chord changes, drum bits, guitar swatches, etc. Then we'll stitch them together, taking a drumbeat from here and an organ part from there, etc."

Orrall also says to expect more recordings from his side projects, the all-instrumental Palm Fabric Orchestra and house-oriented Poi Energy Inc.

Ironically, now that Poi Dog Pondering is solidly in a self-sufficient groove, major labels are once more making overtures. But, says Orrall, "I love the situation we're in so much, the idea of giving our rights away to anyone is [crazy]. We're a family, with no decisions or friction coming from the outside."

## METROMEDIA DEAL

(Continued from page 6)

back to MGM for 15 years. MGM has paid Turner royalties ever since, as well as fees to distributor Warner Home Video.

Metromedia will provide 2,200 theatrical and television titles, including output from Orion Pictures, Goldwyn Entertainment, and Motion Picture Corp. of America, bringing the MGM total back up to 3,600 releases. In the package are best-selling video titles such as "Dances With Wolves," "The Silence Of The Lambs," and "RoboCop," as well as a large inventory of relatively unexploited releases from America International Pictures.

Metromedia Entertainment Group Home Video, known as Orion Home Video until late 1996, has been a fringe player in the wake of a financial roller coaster that took Metromedia International into and out of Chapter 11 bankruptcy protection. Sales last year were \$60 million, according to Billboard's annual market-share survey (Billboard, Jan. 25). MGM Home Entertainment did an estimated \$375 million in 1996, vs. \$225 million in the previous year, thanks to strong sell-through demand.

Len White, president of Metromedia Entertainment, who took over the home video unit following the departure of executive VP Herb Dorfman in November, had hoped to rebuild the organization with the help of 12 completed movies, including "City Of Industry" and "Eight Heads In A Duffel Bag." These and five direct-to-video features now are slated for MGM Home Entertainment.

One of Metromedia's successes has been its Major League Baseball label, selling 325,000 copies of the 1996 World Series cassette featuring the New York Yankees and the Atlanta Braves. Sources say producer Phoenix Communications expects to discuss with both parties where it stands.

Phoenix has scheduled seven or eight national releases in 1996, more than the past three years combined. "Business has been good," says sales and marketing senior VP Rich Domich. "Baseball is coming back."

## RADIO ADDS TO RELIGIOUS MUSIC SURGE IN ISRAEL

(Continued from page 10)

"is that musicians in New York took secular musical influences and melded them with the traditional klezmer sound. They created religious songs with a strong dance beat. Even the most stubborn Orthodox Jews couldn't resist the new sound and first bought tapes secretly. Now dancing is out in the open."

Fast-rising Israeli recording artist Mendy Jerofy says, "Israeli musicians are much more conservative than their American counterparts, mostly because they are afraid of tampering with the purity of Jewish music by introducing foreign elements. They forget that our sound is a mishmash of European influences. The Americans don't have the same mental blocks, and they throw in all kinds of new styles, even country and bluegrass sometimes. But the message stays the same anyway."

Jerofy's albums on Ateret Records, are available at the label's Brooklyn, N.Y., retail outlet, Mostly Music, which claims to be the world's largest vendor of Jewish music.

Among the American artists who helped change the listening tastes of Israelis are Avraham Fried, Mendy Gerufi, Yeved Verdiger, Mendy Wald, Michael Streicher, and Avrum Flam. But the biggest star of all is Mordecai Ben David, whose last album, "Ain Od Bivado" (There Is None But Him), sold 50,000 units in Israel alone, with foreign sales estimated at twice that number.

The album included the club hit "Mashiah," which Biro Yahalom, owner of Yahalom Music, a major Jerusalem retail outlet for religious albums, says is so popular that it is sung as a team cheer at soccer games. "He is appreciated by both Ashkenazi and Sephardi audiences," says the retailer. "His music has become part of the general Israeli cultural scene."

David and other New York-based artists now record some of their material in Israel.

Galpaz releases some 30 albums per

year, but, according to Schiff, "Ben David accounts for 85% of our sales." The label has offices in Paris (Galpaz Europe) and New York (Ateret Records). Other artists recording for the label include Verdiger, Streicher, Flam, the London-based Shlomo Simcha, and an upcoming Israeli artist, Dedi Graucher.

Smaller Israeli-based labels active in the genre include Galstar, whose lineup includes Hanan Bar Selah, Yisrael Zohar, and Mussah Berlin; and Noam Productions, which has Moti Zinboim, the Miami Boys Choir, and the late Shlomo Carlebach.

From the late '60s until his death three years ago, the best known Jewish religious singer was Rabbi Shlomo Carlebach, who began his career in San Francisco combining Jewish heritage with hippie culture. Many of his songs, including the most famous, "Mazal Tov" and "Siman Tov," have been incorporated into the Israeli wedding ceremony.

Shulamit Melamed, GM of offshore pirate Arutz Sheva, attributes part of the unexpected religious music boom to politics. "When we started," she says, "everyone said no one would listen to a station playing only Hebrew-language religious music. Then came the Oslo Accords with the PLO in 1993, and, since every other station was government-owned, we were the only one criticizing the agreement. Thousands of people switched to us as an alternative, and they became hooked on the music."

Kol Hai, founded only last November and based in the mostly secular Tel Aviv region, is the main competitor to Arutz Sheva and the only licensed religious station. Kol Hai garnered a 16% rating among religious listeners and a surprising 4% of the secular audience, according to a poll conducted last February by the Second Channel Authority, the government's supervisory board for regional radio.

Kol Hai's PD, Nachum Idor, says,

"Our penetration into the secular market must mean that there is a significant nonreligious audience for the message of religious music. A lot of Israelis are unhappy with what their popular secular culture has become, overtly decadent and imitative, and are choosing a purer alternative."

Ironically, the increasing radio interest may be pinching off an earlier growth spurt of the music at retail, according to some merchants.

Yahalom says, "One of the reasons sales have risen in the past two years is a drop in album prices, as the music became mass-produced. However, because of the spread of pirate radio, sales have leveled off in the past few months. When the music was less accessible on radio, people had to buy it. Now it's just too available for free."

Nonetheless, Schiff estimates that a third of all records now sold in Israel have a religious theme and that two-thirds of the country's population now listens to the genre. If crossover artists like Dudu Fischer and Shai Lapidot, who record for secular Tel Aviv labels, are included, then the numbers are much greater.

Adds Schiff, "We are now seeing a demand from aficionados for recordings by the pioneers of the style. We are remastering old albums, even 78s, to supply the demand. Most unexpected of all, there is an underground video-clip industry. Fans, even some Haredim [ultra-Orthodox Jews who are forbidden to watch television by most of their rabbis] are buying bootleg live recordings of their favorite artists."

Concludes Idor, "While Orthodox Jews became open to new musical ideas, a good percentage of Israelis came to despise their mainstream artists. The result was a massive shift to religious music. To handle the flow, major investments were made in production, and what you have now is a very sophisticated industry that came out of nowhere."

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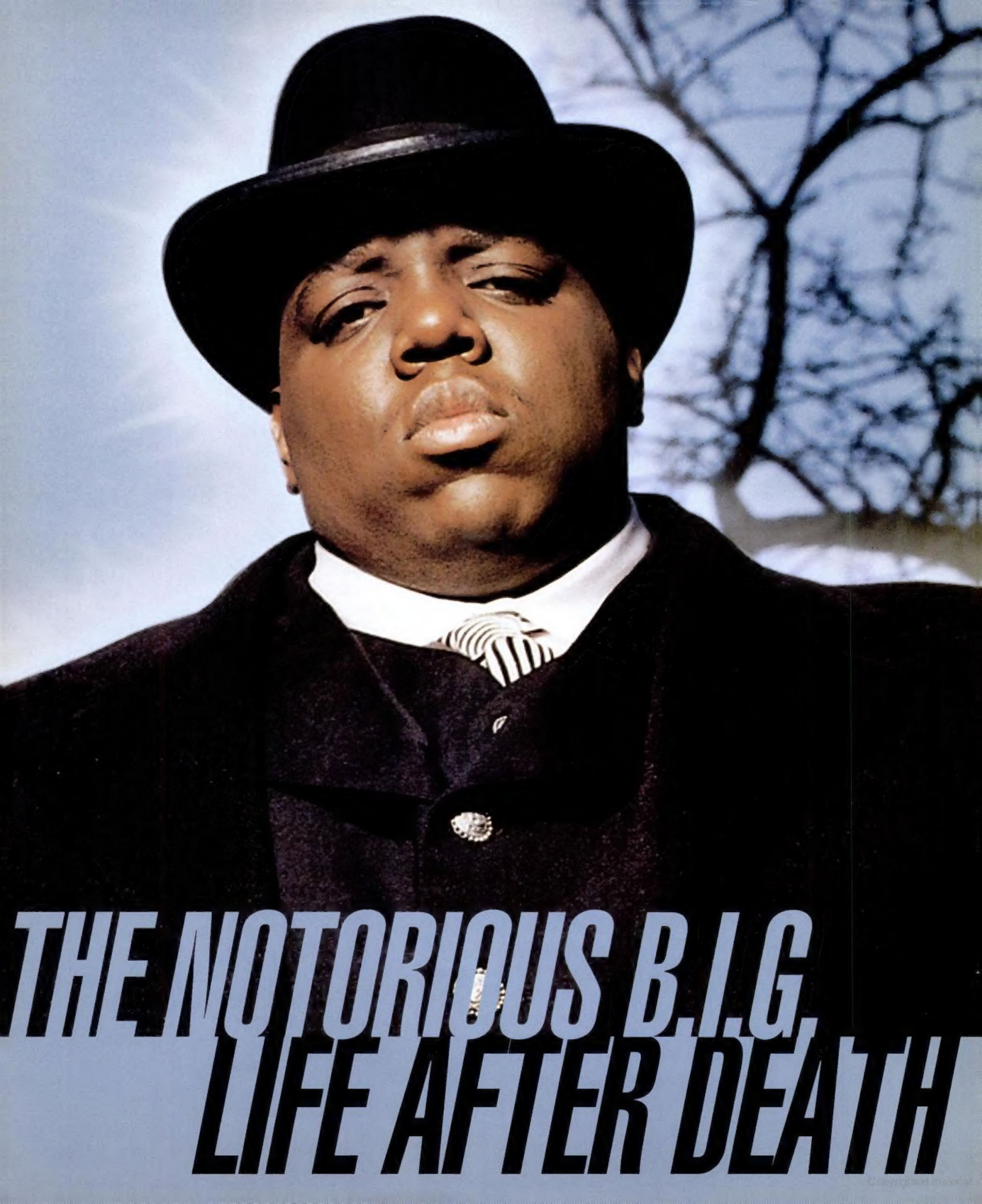
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